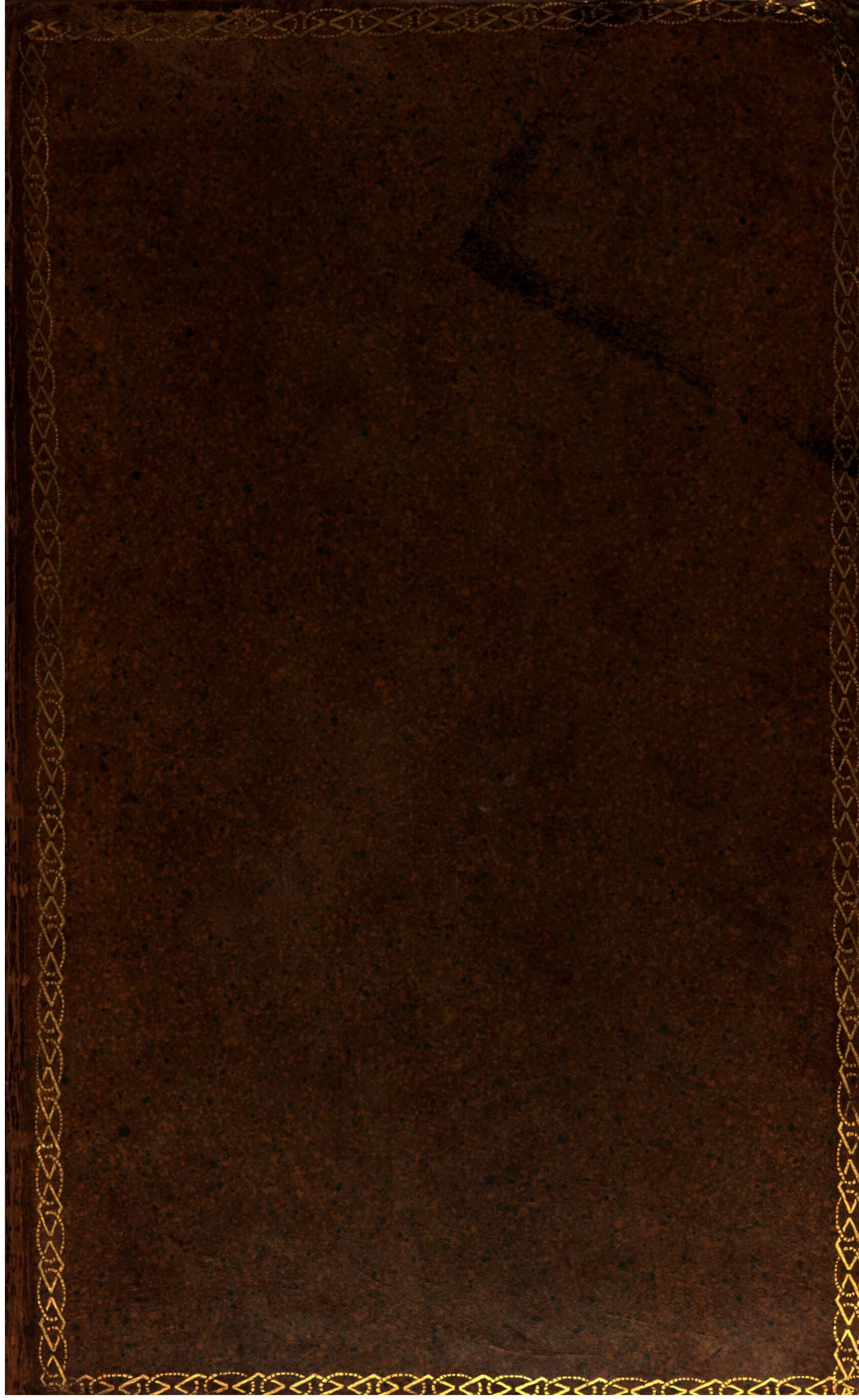
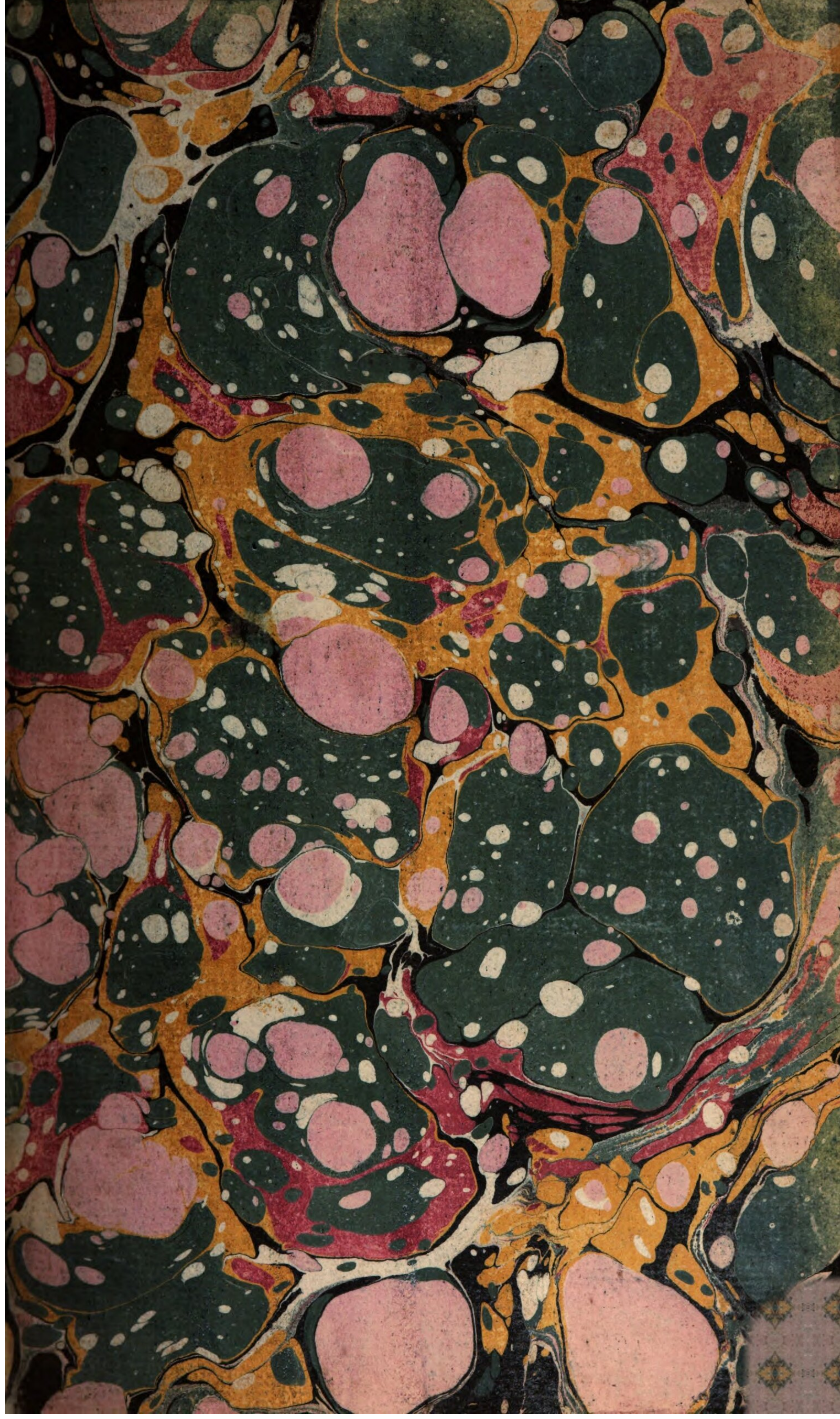






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THE
POETICAL WORKS
OF
JOHN MILTON.

VOLUME THE FIFTH.

CONTAINING

LYCIDAS.
L'ALLEGRO.
IL PENSEROSO.
ARCADES.
COMUS.
SONNETS.

LONDON:

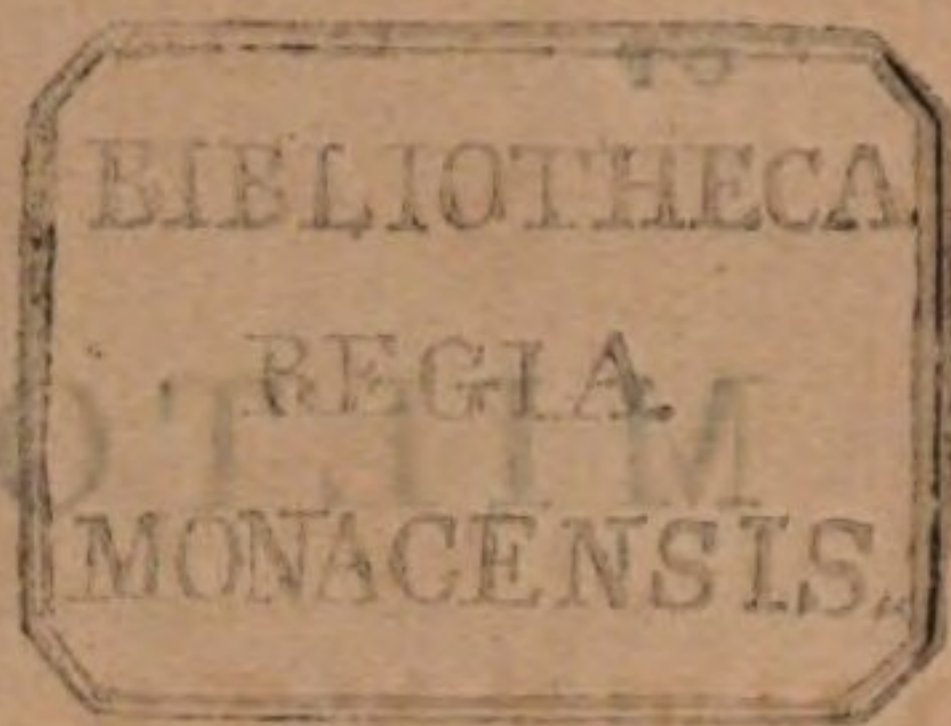
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By Bye and Law, St. John's-Square, Clerkenwell.

M. DCCC. I.

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POETICAL WORKS

JOHN MILTON.

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LONDON:

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LYCIDAS

A

MONODY.

VOL. V.

B



PRELIMINARY NOTES

ON

LYCIDAS.

Mr. *Edward King*.

THIS poem first appeared in a Cambridge Collection of verses on the Death of Mr. *Edward King*, fellow of Christ's College, printed at Cambridge in a thin quarto, 1638. It consists of three Greek, nineteen Latin, and thirteen English, poems. The three Greek are written by William Iveson, John Pots, and Henry More, the great Platonick theologist, and then or soon afterwards a fellow of Christ's College. The nineteen Latin are by Anonymous, N. Felton, R. Mafon, John Pullen, Joseph Pearson, R. Browne, J. B., Charles Mafon, — Coke, Stephen Anstie, Joseph Hoper, R. C., Thomas Farnaby (Mr. King's Schoolmaster, but not the celebrated rhetorician), Henry King (Mr. Edward King's brother), John Hayward (chancellor and canon residentiary of Lincoln), M. Honeywood who has two copies, William Brearley, Christopher Bainbrigg, and R. Widrington. The thirteen English, by Henry King abovementioned, J. Beaumont, Anonymous, John Cleveland the Poet, William More, William Hall, Samson Briggs, Isaac Olivier, J. H., C. B., K. Brown, T. Norton, and our author JOHN MILTON, whose Monody, entitled *Lycidas*, and subscribed with his initials only, stands last in the Collection. J. H.'s copy is inscribed, "To the deceased's virtuous Sister, the Ladie Margaret Loder." She here appears to have lived near Saint Chad's church at Litchfield, and to have excelled in painting. Cleveland's copy is very witty. But the two concluding lines are hyperboles of wit.

———"Our teares shall seem the Irish seas,
"We floating Islands, living Hebrides,"

The contributors were not all of Christ's College. The Greek and Latin pieces have this title, which indeed serves for the title to the book, "Justa EDOVARDO KING naufrago ab Amicis mœrentibus, amoris et *μνείας χάριν*. *Si recte calculum ponas, ubique naufragium est.* Petron. Arb. CANTABRIGIÆ, Apud Thomam Buck et Rogerum Daniel, celeberrimæ Academiæ typographos, 1638." The English are thus entitled, "Obsequies to the memorie of Mr. Edward King, Anno Dom. 1638. Printed by Th. Buck and R. Daniel, printers to the Vniversitie of Cambridge. 1638." To the whole is prefixed a prose inscriptive panegyrick on Mr. King, containing short notices of his life, family, character, connections, and deplorable catastrophe. This I suspect to have been composed either by Milton or Henry More, who perhaps were two the most able masters in Latinity which the college could then produce.

Peck examined this first edition of *Lycidas*, which he borrowed of Baker the antiquary, very superficially. And all that Milton's last editor, the learned bishop of Bristol, knew about it, is apparently taken from Peck.

Peck is of opinion, that Milton's poem is placed last in this Cambridge Collection, on account of his supposed quarrel with Christ's college. A much more probable and obvious reason may be assigned. Without entering at present into the story of Milton's dispute with his college, I shall only just observe, that, when he wrote *Lycidas*, he had quitted the university about five years, and that he now resided with his father and mother at Horton in Buckinghamshire. He therefore did not write of course on this occasion: he was solicited by those, whom he had left behind at Christ's college, to assist, and who certainly could never intend to disgrace what they had asked as a favour. In a collection of this sort, the last is the place of honour. The college here availed itself of Milton's well-known abilities. And if we suppose that Milton's composition was a voluntary contribution of friendship sent from the country, its superiour merit could not but meet with due distinction.

Edward King, the subject of this Monody, was the son of sir John King, knight, secretary for Ireland, under queen Elizabeth, James the first, and Charles the first. He was sailing from Chester to Ireland, on a visit to his friends and relations in that

country: These were, his brother sir Robert King, knight; and his sisters, Anne wife of sir George Caulfield Lord Claremont, and Margaret, abovementioned, wife of sir George Loder, Chief Justice of Ireland; Edward King bishop of Elphin, by whom he was baptized; and William Chappel, then Dean of Cashel, and Provost of Dublin College, who had been his tutor at Christ's college, Cambridge, and was afterwards bishop of Cork and Ross, and in this Pastoral is probably the same person that is styled *old Damoetas*, v. 36. When, in calm weather, not far from the English coast, the ship, a very crazy vessel, *a fatal and perfidious bark*, struck on a rock, and suddenly sunk to the bottom with all that were on board, *not one* escaping, Aug. 10, 1637. *King* was now only twenty-five years old. He was perhaps a native of Ireland.

At Cambridge, he was distinguished for his piety, and proficiency in polite literature. He has no inelegant copy of Latin iambicks prefixed to a Latin Comedy called *Senile Odium*, acted at Queen's College Cambridge, by the youth of that society, and written by P. Hauſted, Cantab. 1633. 12mo. From which I select these lines, as containing a judicious satire on the false taste, and the customary mechanical or unnatural expedients, of the drama that then subsisted.

- “ Non hic cothurni sanguine infanti rubent,
- “ Nec flagra Megæaræ ferrea horrendum intonant;
- “ Noverca nulla sævior Erebo furit;
- “ Venena nulla, præter illa dulcia
- “ Amoris; atque his vim abstulere noxiam
- “ Casti lepores, innocua festivitas,
- “ Nativa suavitas, proba elegantia, &c.”

He also appears with credit in the Cambridge Publick Verses of his time. He has a copy of Latin iambicks. in the *Anthologia* on the King's Recovery, Cantab. 1632. 4to. p. 43. Of Latin elegiacks, in the *Genethliacum Acad. Cantabrig.* Ibid. 1631. 4to. p. 39. Of Latin iambicks in *Rex Redux*, Ibid. 1633. 4to. p. 14. See also ΣΥΝΩΔΙΑ, from Cambridge, Ibid. 1637. 4to. Signat. C. 3. I will not say how far these performances justify Milton's panegyrick on his friend's poetry, v. 9.

“ Who would not sing for *Lycidas*? He knew
 “ Himself to sing, and build the lofty rhyme.”

This poem, as appears by the Trinity manuscript, was written in November, 1637, when Milton was not quite twenty-nine years old. WARTON.

In the Latin poetical paraphrase of *Lycidas* by William Hog, (the translator also of *Paradise Lost*,) dated 1694, there is an English address to the reader; giving a brief account of the subject of the poem. It is there said, that “ *some* escaped in the boat, and great endeavours were used in that great consternation to get Mr. King into the boat, which did not prevail. So he and all with him were drowned, except those only that escaped in the boat.” And yet, in the monumental inscription prefixed to the Collection of Verses on Mr. King’s death, it is related “ *Navi in scopulum allisâ, et rimis ex ictu fatiscente, dum alii vectores vitæ mortalis frustra satagerent, immortalem anhelans, in genua provolutus oransque, unâ cum navigio ab aquis absorptus, animam Deo reddidit.*”

Mr. Warton has mentioned, that, among Archbishop Sancroft’s transcripts of poetry made by him at Cambridge, now in the Bodleian Library, there is a poem on Mr. King, not in the published collection, written by Mr. Booth of Corpus Christi. I have a copy of this transcript, which, in point of hyperbolical wit, appears to equal even Cleveland’s curious verses on this occasion. To the poem is subjoined an Epitaph, “ engraved upon the rocks :”

“ Heere lies the love of gentle hearts,
 “ The cabinet of all the artes.
 “ Heere lies Gramar, out of which
 “ Mute fishes learn their parts of speech.
 “ Heere lies Rhetorick all undone,
 “ Which makes the seas more fluent runne.
 “ And heere Philosophy was drown’d,
 “ Which makes the seas farre more profound, &c.”

It concludes with this quaint couplet :

“ Thus whilst poore breathing mortalls weepe,
 “ The wit, and mirth, lies in the deepe.”

Dr. Newton has observed that *Lycidas* is with great judgment made of the pastoral kind, as both Mr. *King* and Milton had been designed for holy orders and the pastoral care, which gives a peculiar propriety to several passages in it.

Mount St. Michael,

or *The Vision of the guarded Mount*, v. 161.

The whole of the following passage in *Lycidas* has never yet been explained or understood :

“ Sleep’st by the fable of Bellerus old,
 “ Where the great Vision of the guarded Mount
 “ Looks toward Namancos and Bayona’s hold,
 “ Look homeward, Angel, now, and melt with ruth.”

That part of the coast of Cornwall called the *Land’s End*, with its neighbourhood, is here intended, in which is the promontory of *Bellerium*, so named from Bellerus a Cornish giant. And we are told by Camden, that this is the only part of our island that looks directly towards Spain. So also Drayton, *Polyolb.* S. xxiii. vol. iii. p. 1107.

“ Then Cornwall creepeth out into the westernne maine,
 “ As, lying in her eye, she pointed still at Spaine.”

And Orosius, “ The second angle or point of Spain forms a cape, where Brigantia, a city of Galicia, rears a most lofty watch-tower, of admirable construction, in full view of Britain.” *Hist.* L. i. c. ii. fol. 5. a. edit. Paris. 1524. fol. Carew says of this situation, “ Saint Michael’s Mount looketh so aloft, that it brooketh no concurrent.” p. 154. ut infr. But what is the meaning of “ The great Vision of the guarded Mount ?” And of the line immediately following, “ Look homeward, Angel, now, and melt “ with ruth ?” I flatter myself I have discovered Milton’s original and leading idea.

Not far from the Land's End in Cornwall, is a most romantick projection of rock, called *Saint Michael's Mount*, into a harbour called *Mounts-Bay*. It gradually rises from a broad basis into a very steep and narrow, but craggy, elevation. Towards the sea, the declivity is almost perpendicular. At low water it is accessible by land: and not many years ago, it was entirely joined with the present shore, between which and the *Mount*, there is a rock called *Chapel-rock*. Tradition, or rather superstition, reports, that it was anciently connected by a large tract of land, full of churches, with the isles of Scilly. On the summit of *Saint Michael's Mount* a monastery was founded before the time of Edward the Confessor, now a seat of Sir John Saint Aubyn. The church, refectory, and many of the apartments, still remain. With this monastery was incorporated a strong fortress, regularly garrisoned: and in a Patent of Henry the fourth, dated 1403, the monastery itself, which was ordered to be repaired, is styled *Fortalitium*. Rym. Foed. viii. 102, 340, 341. A stone-lantern, in one of the angles of the Tower of the church, is called *Saint Michael's Chair*. But this is not the original *Saint Michael's Chair*. We are told by Carew, in his *Survey of Cornwall*, "A little without the Castle [this fortress], there is a bad [dangerous] Seat in a craggy place, called Saint Michael's Chaire, somewhat dangerous for access, and therefore holy for the adventure." Edit. 1602. p. 154. We learn from Caxton's *Golden Legende*, under the history of the Angel *Michael*, that "Th' apparacyon of this angell is manyfold. The fyrst is when he appeared in mount of Gargan, &c." Edit. 1493. fol. cclxxxii. a. William of Worcestre, who wrote his travels over England about 1490, says, in describing *Saint Michael's Mount*, there was an "Apparicio Sancti Michaelis in monte Tumba antea vocato *Le Hore Rok in the wodd*." ITINERAR. edit. Cantab. 1778. p. 102. The *Hoar Rock in the Wood* is this Mount or Rock of Saint Michael, anciently covered with thick wood, as we learn from Drayton and Carew. There is still a tradition, that a Vision of Saint Michael seated on this crag, or Saint Michael's chair, appeared to some hermits: and that this circumstance occasioned the foundation of the monastery dedicated to Saint Michael. And hence this place was long renowned for

its sanctity, and the object of frequent pilgrimages. Carew quotes some old rhymes much to our purpose, p. 154. ut supr.

“ Who knows not Mighel’s Mount and Chaire,
 “ The pilgrim’s holy vaunt ?”

Nor should it be forgot, that this monastery was a cell to another on a Saint Michael’s Mount in Normandy, where also was a Vision of Saint Michael.

But to apply what has been said to Milton. This *great Vision* is the famous Apparition of Saint Michael, whom he with much sublimity of imagination supposes to be still throned on this lofty crag of *Saint Michael’s Mount* in Cornwall, looking towards the Spanish coast. The *guarded Mount* on which this great Vision appeared, is simply the *fortified Mount*, implying the fortrefs above-mentioned. And let us observe, that *Mount* is the peculiar appropriated appellation of this promontory. So in Daniel’s *Panegyricke on the King*, st. 19. “ From Dover to the Mount.” With the sense and meaning of the line in question, is immediately connected that of the third line next following, which here I now for the first time exhibit properly pointed.

“ Look homeward, Angel, now, and melt with ruth.”

Here is an apostrophe to the Angel Michael, whom we have just seen seated on the guarded Mount. “ O Angel, look no longer *seaward* to Namancos and Bayona’s hold : rather turn your eyes to another object. Look *homeward* or *landward*, look towards your *own coast now*, and view with pity the corpse of the shipwrecked Lycidas floating thither.” But I will exhibit the three lines together which form the context. Lycidas was lost on the seas near the coast,

“ Where the great Vision of the guarded Mount

“ Looks toward Namancos and Bayona’s hold :

“ Look homeward, Angel, now, and melt with ruth.”

The great Vision and the Angel are the same thing : and the verb *look* in both the two last verses has the same reference. The poet could not mean to shift the *application* of *look*, within two lines. Moreover, if in the words *Look homeward, Angel, now*—the address is to Lycidas, a violent, and too sudden, an apostrophe takes place ; for in the very next line Lycidas is

distantly called *THE hapless youth*. To say nothing, that this new *angel* is a *hapless youth*, and to be *wafted by dolphins*. See Note on v. 177.

Thyer seems to suppose, that the meaning of the last line is, “ You, O Lycidas, now an angel, *look down* from heaven, &c.” But how can this be said to *look homeward*? And why is the shipwrecked person to *melt with ruth*? That meaning is certainly much helped by placing a full point after *surmise*, v. 153. But a semicolon there, as we have seen, is the point of the first edition: and to shew how greatly such a punctuation ascertains or illustrates our present interpretation, I will take the paragraph a few lines higher, with a short analysis. “ Let every flower be strewed on the hearse where Lycidas lies, so to flatter ourselves for a moment with the notion that his corpse is present; and this, (ah me!) while the seas are wafting it here and there, whether beyond the Hebrides, or near the shores of Cornwall, &c.” WARTON.

The Apparition of St. Michael is said to have appeared on the top of this rock, where the monastery was afterwards built. A similar tradition is related of Mount St. Michael in Normandy, which also greatly resembles the Cornish mount in the romantickness of its situation: The tradition is, that St. Michael appeared to St. Aubert bishop of Avranches, about the year 708, and ordered him to build a church upon this rock; which he did. See *Some Account of the Alien Priories*, 1779.—The lofty crag, on which St. Michael is throned by the poet, has been lately described with an elegance and minuteness which will highly gratify the reader: “ A narrow stone stair-case in one of the angles leads to the top of the tower. The prospect hence is of so grand a kind as to defy description, and is perhaps as striking as any that can occur to *mortal eye*, at the same height. The immense extent of sea, which it exhibits, raises the most sublime emotions; the waves of the British, Irish, and Atlantic seas all roll within the compass of the sight, and the union of the two latter is interrupted only by the bold eminences about the Land’s-end. More under the feet Penzance is distinctly seen—the scaffolding of the famous Wherry-mine—and the hills eastward of the bay uniting into a long rocky ridge.” Maton’s

Observations on the Nat. History, picturesque Scenery, and Antiquities of the Western Counties, 1797.

St. Michael's Mount has been lately also celebrated, in a poem of real taste and genius, by the Rev. W. L. Bowles: from which I will extract the beautiful allusion to *Lycidas*.

“ Yet, musing much on wild tradition's lore,
“ And many a phantom tale, believ'd of yore,
“ Chiefly remembering *the sweet song* (whose strain
“ Shall never die) *of him who wept in vain*
“ *For his lov'd Lycidas*, in the wide sea
“ Whelm'd, when he cried, great Angel, unto thee,
“ The fabled scene of thy renown we trace,
“ And hail with thronging thoughts thy hallow'd resting-
place!”

CLYDE

In the history of the nation, the name of Clyde is prominent. It is a name of great importance, and one that has been associated with many of the most important events in our history. The name of Clyde is a name of great importance, and one that has been associated with many of the most important events in our history.

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LYCIDAS.

In this MONODY, the author bewails a learned friend, unfortunately drowned in his passage from Chester on the Irish seas, 1637. And by occasion foretells the ruin of our corrupted clergy, then in their highth.

YET once more, O ye laurels, and once more
Ye myrtles brown, with ivy never-fere,

Ver. 1. *Yet once more, &c.*] The best poets interceptibly adopt phrases and formularies from the writings of their contemporaries or immediate predecessors. An Elegy on the death of the celebrated Countess of Pembroke, Sir Philip Sydney's sister, begins thus :

“ Yet once againe, my Muse.”—

See *Songes and Sonnettes of Vncertain Auctours*, added to Surrey's and Wyatt's Poems, edit. Tottell, fol. 85.

It is a remark of Peck, which has been silently adopted by doctor Newton, that this exordium, *Yet once more*, has an allusion to some of Milton's former poems on similar occasions, such as, *On the death of a fair Infant*, *Epitaph on the Marchioness of Winchester*, &c. But why should it have a restrictive reference, why a retrospect to his elegiack pieces in particular? It has a reference to his poetical compositions in general, or rather to his last poem which was *Comus*. He would say, “ I am again, in the midst of other studies, unexpectedly and unwillingly called back to poetry, again compelled to write verses, in consequence of the recent disastrous loss of my shipwrecked friend, &c.”

I come to pluck your berries harsh and crude;
And, with forc'd fingers rude,

Neither are the plants here mentioned, as some have suspected, appropriated to elegy. They are symbolical of general poetry. Theocritus, in an Epigram, i. 3, dedicates myrtles to Apollo. Doctor Newton, however, has supposed, that Milton, while he mentions Apollo's Laurel, to characterise King as a poet, adds the Myrtle, the tree of Venus, to shew that King was also of *a proper age for love*. We will allow that King, whatever hidden meaning the poet might have in enumerating the Myrtle, was of *a proper age for love*, being now twenty-five years old: and the Ivy our critick thinks to be expressive of King's learning, for which it was a reward. In the mean time, I would not exclude another probable implication: by plucking the berries and the leaves of laurel, myrtle, and ivy, he might intend to point out the pastoral or rural turn of this poem. WARTON.

Ver. 2. *Ye myrtles brown,*] *Brown* and *Black* are classical epithets for the Myrtle. Ovid, *Art. Amator.* iii. 690.

“*Ros maris, et lauri, nigræque myrtus olet.*”

Horace contrasts the brown myrtle with the green ivy, *Od.* i. xxxv. 17.

“*Læta quod pubes edera virenti*

“*Gaudeat, pulla magis atque myrto.*” WARTON.

Ibid. ————— *with ivy never-sere,*] A notion has prevailed, that this pastoral is written in the Dorick dialect, by which in English we are to understand an antiquated style. Doctor Newton observes, “The reader cannot but observe, that there are more antiquated and obsolete words in this, than in any other of Milton's poems.” Of the three or four words in *LYCIDAS* which even we now call obsolete, almost all are either used in Milton's other poems, or were familiar to readers and writers of verse in the year 1638. The word *sere*, or *dry*, in the text, one of the most uncommon of these words, occurs in *Par. Lost*, B. x. 1071, and in our author's *Psalms*, ii. 27.

WARTON.

Shatter your leaves before the mellowing year: 5
 Bitter constraint, and sad occasion dear,
 Compels me to disturb your season due:
 For Lycidas is dead, dead ere his prime,
 Young Lycidas, and hath not left his peer:
 Who would not sing for Lycidas? He knew 10
 Himself to sing, and build the lofty rhyme.
 He must not float upon his watery bier

Ver. 5. *Shatter your leaves*] An old poetical phrase, as I have observed on *Par. Lost*, B. x. 1066.

Ibid. ————— *mellowing year*:] Here is an inaccuracy of the poet. The *mellowing year* could not affect the leaves of the laurel, the myrtle, and the ivy; which last is characterised before as *never-fere*. WARTON.

Ver. 10. *Who would not sing for Lycidas?*] Virgil, *Ecl.* x. 3.

—————“*neget quis carmina Gallo?*” PECK.

Ver. 11. ————— *and build the lofty rhyme*.] A beautiful Latinism. Hor. *Epist.* I. iii. 24. “*Seu condis amabile carmen.*” Again, *De Arte Poet.* v. 436. “*Si carmina condes.*”

NEWTON.

Euripides says still more boldly because more specifically, Ἀοιδᾶς Ἐπιτρῶσε. *Suppl.* v. 997. HURD.

The lofty rhyme is “the lofty verse.” This is unquestionably the sense of the word *rhyme*, in *Par. Lost*, B. i. 16. From Ariosto, *Orl. Fur.* C. i. st. ii.

“*Cosa non detta in prosa mai, ne in rima.*”

Where Harrington for once is a faithful and intelligent translator.

“*A tale in prose ne verse yet sung or said.*” WARTON.

See the notes on *Par. Lost*, B. i. 16.

Ver. 12. *He must not float upon his watery bier*] So Johnson, in *Cynthia's Revells*, 1600. A. i. S. ii.

—————“*Sing some mourning straine*

“*Over his watrie hearse.*” WARTON.

Unwept, and welter to the parching wind,
Without the meed of some melodious tear.

Begin then, Sisters of the sacred well, 15

So P. Fletcher, of the dying swan, *Purp. Isl. c. i. ft. 30.*

“ And, chaunting her own dirge, tides on her watry herse.”

Ver. 14. ————— *melodious tear.*] For song, or plaintive elegiack strain, the *cause* of tears. Euripides in like manner, *Suppl. v. 1128.* “ Πᾶ ΔΑΚΡΥΑ Φέρεις φίλα—ὀλωλότων; “ Where do you bear the *tears* of the dead, *i. e.* the *remains* or *ashes* of the dead, which occasion our *tears*?” Or perhaps the passage is corrupt. See note on the place, edit. Markland. The same use of *tears*, however, occurs, *ibid. v. 454.* ΔΑΚΡΥΑ δ’ ἐτοιμάζουσι. HURD.

The passage is undoubtedly corrupt; Πᾶ is superfluous, and mars the context. Reiske, with little or no improvement, but justly rejecting the interrogation, proposed, *παῖ δάκρυα.* The late Oxford editor seems to have given the genuine reading, *ΝΑΙ δάκρυα Φέρεις φίλα.* WARTON.

Tear, in this passage, is an allusion perhaps to the funeral elegies of preceding poets: Thus Spenser’s “ On the Death of Sir Philip Sidney” is entitled “ The *Tears* of the Muses,” an *elegy* being assigned to each Muse. So Drummond calls his *elegy* “ On the death of Moeliades [that is, Prince Henry,] *Tears.*” A paraphrastick explanation may be added from an elegy on Dr. Donne’s death, *Poems 1633. p. 393.*

“ Who shall presume to mourn thee, Donne, unlesse
“ He could his *teares* in thy expressions dresse,
“ And teach his griefe, that reverence of thy hearse,
“ To weepe lines learned, as thy anniverse,
“ A poeme of that worth, whose every *teare*
“ Deserves the title of a severall yeare.”

And Cleveland, in his *Obsequy* on Mr. King, gives us, in other words, the *melodious tear*:

“ I like not *tears in tune*; nor will I prise
“ His artificiall grief, &c.”

That from beneath the feat of Jove doth spring;
 Begin, and somewhat loudly sweep the string.
 Hence with denial vain, and coy excuse:
 So may some gentle Muse
 With lucky words favour my destin'd urn; 20
 And, as he passes, turn,
 And bid fair peace be to my fable shroud.

For we were nurs'd upon the self-same hill,
 Fed the same flock by fountain, shade, and rill.

Ver. 17. *Begin, and somewhat loudly sweep the string.*] Tickell reads *louder*, in his edition of 1720, against the authority of the early editions, which have all *loudly*. He was perhaps thinking of a line in Dryden, an author whom he seems to have known better than Milton.

“A louder yet and yet a louder strain.”

Fenton has also adopted Tickell's reading. WARTON.

Tickell was misled by Tonson's edition of 1713, which reads *louder*. I observe, that Drummond, in his *Elegy on Gustavus Adolphus*, uses this phrase:

—————“now he is dead.

“Speak it again, and louder, louder yet.”

Ver. 18. *Hence with denial vain, and coy excuse:*] The epithet *coy* is at present restrained to Person. Anciently, it was more generally combined. Thus a shepherd in Drayton's *Pastorals*,

“Shepherd, these things are all too *coy* for me,

“Whose youth is spent in jollity and mirth.”

That is, “This sort of knowledge is too *hard*, too difficult for me, &c.” *Eclogues*, vii. vol. iv. p. 1418. edit. Oldys, 8vo. Lond. 1753. Our author has the same use and sense of *coy* in the *Apology for Smeſymnuus*. “Thus lie at the mercy of a *coy* flurting style, to be girded with frumps and curtall gibes, &c.”

WARTON.

Together both, ere the high lawns appear'd 25
Under the opening eye-lids of the morn,

Ver. 25. *Together both, &c.*] Here a new paragraph begins in the edition of 1645, and in all that followed. But in the edition of 1638, the whole context is thus pointed and arranged.

“ For we were nurst upon the self-same hill,
“ Fed the same flock, by fountain, shade, and rill ;
“ Together both, &c.” WARTON.

Ver. 26. *Under the opening eye-lids of the morn,*] Perhaps from Thomas Middleton's *Game at Chesse*, an old forgotten play, published about the end of the reign of James the first, 1625.

—————“ Like a pearl,
“ Dropt from the *opening eyelids of the morn*
“ Upon the bashful rose.”—————

I find *glimmering*, instead of *opening*, in the first edition, 1638. And in the Cambridge manuscript at Trinity college. He altered the reading in the second edition, 1645. None of the variations in the edition of 1638, have hitherto been noticed. WARTON.

The *eye-lids of the morning* is a phrase of sublime origin. See *Job*, iii. 9. “ Neither let it see the dawning of the day,” or, as in the margin, “ the *eye-lids of the morning*.” See also chap. xli. 18. And Sophocles, *Antigon*. v. 103.

Ἐφάνθης ποτ' ὃ χρυσέας
Ἀμέρας ΒΛΕΦΑΡΟΝ.

Our old poets appear to have been fond of this image. Crashaw, in his Translation of Marino's *Sospetto d'Herode*, has “ the *lids of day* ;” and, in his *Musick's Duel*, “ the *eye-lids of a blushing day*.” So Henry More, in his *Song of the Soul*, ed. *supr.* p. 349.

“ There you may see the *eye-lids of the morn*.”

So Sylvester in *Du Bart*. “ Job triumphant,” ed. 1621, p. 899.

“ May it no more see th' *eye-lids of the morning*.”

And Marlow, in his *Jew of Malta*, which had been entered on the books of the Stationers' Company in 1594 :

“ Now, Phœbus, *ope the eye-lids of the day*.”

We drove afield, and both together heard
What time the gray-fly winds her sultry horn,

This passage also might afford a second reason to Milton for changing *glimmering* into *opening*.

Ver. 27. "We continued together till *noon*, and from thence, &c." The Gray-fly is called by the naturalists, The *Gray-fly* or *Trumpet-fly*. Here we have Milton's *horn*, and *sultry horn* is the sharp hum of this insect at noon, or the hottest part of the day. But by some this has been thought the chaffer, which begins its flight in the evening. WARTON.

Ibid. *We drove afield*,] That is, "we drove *our flocks* afield." I mention this, that Gray's echo of the passage in the *Church-Yard Elegy*, yet with another meaning, may not mislead many careless readers.

"How joyous did they drive *the team* afield."

From the regularity of his pursuits, the purity of his pleasures, his temperance, and general simplicity of life, Milton habitually became an early riser. Hence he gained an acquaintance with the beauties of the morning, which he so frequently contemplated with delight, and has therefore so repeatedly described, in all their various appearances: and this is a subject which he delineates with the lively pencil of a lover. In the *Apology for Smeđymnuus* he declares, "Those morning haunts are where they should be, at home: not sleeping or concocting the surfeits of an irregular feast, but up and stirring, in winter often before the sound of any bell awakens men to labour or devotion; in summer, as oft as the bird that first rouses, or not much tardyer, to read good authors, &c." *Prose-Works*, i. 109. In *L'Allegro*, one of the first delights of his cheerful man, is to hear the "lark begin her flight." His *lovely landscape* of Eden always wears its most attractive charms at sun-rising, and seems most delicious to our first parents "at that season prime for sweetest scents and airs." In the present instance, he more particularly alludes to the stated early hours of a collegiate life, which he shared, *on the self-same hill*, with his friend Lycidas at Cambridge. WARTON.

Battening our flocks with the fresh dews of night,
 Oft till the star, that rose, at evening, bright, 30
 Toward heaven's descent had flop'd his westering
 wheel.

Mean while the rural ditties were not mute,
 Temper'd to the oaten flute;

Ver. 29. Battening *our flocks with the fresh dews of night,*] To *batten* is both neutral and active, to grow or to make fat. The neutral is most common. Shakspeare, *Hamlet*, A. iii. S. iv.

“ Could you on this fair mountain leave to feed,

“ And *batten* on this moor ? ”——

And Drayton, *Ecl.* ix. vol. iv. ut supr. p. 1431.

“ Their *battening flocks* on grassie leas to hold.”

Milton had this line in his eye. WARTON.

Ver. 30. *Oft till the star that rose, at evening, bright,*] Thus the edition 1645. In the edition of 1638, and Cambridge manuscript, “Oft till the even-starre bright.” And in the next line, *burnisht* was altered to *westering*.” WARTON.

Ver. 31. ————— *his westering wheel.*] Drawing toward the west. So, in Chaucer's *Troil. and Creseide*, B. ii. 905.

—————“ the sonne

“ Gan *westrin* fast, and downward for to wrie.”

NEWTON.

Ver. 33. *Temper'd to the oaten flute;*] So Phineas Fletcher, a popular author in Milton's days, *Purpl. Isl.* C. ix. st. iii.

“ *Tempering* their sweetest notes unto thy lay.”

And Spenser, in *June*:

—————“ Where birds of every kind

“ To the waters fall their tunes *attemper* right.”

It is the same phraseology in *Par. Lost*, B. vii. 598. Of various instruments of musick.

“ *Temper'd* soft tunings.”—— WARTON.

Rough Satyrs danc'd, and Fauns with cloven heel
 From the glad sound would not be absent long;
 And old Damœtas lov'd to hear our song. 36

But, O the heavy change, now thou art gone,
 Now thou art gone, and never must return!
 Thee, Shepherd, thee the woods, and desert caves
 With wild thyme and the gadding vine o'er-
 grown,

Temper'd, in this last sense, is a phrase in Italian. See my note on *Par. Lost*, B. vii. 598. And *Della Crusca Dict.* But it is also the phraseology of our more ancient poetry. Thus in *The pleasaunt playne and pythye Pathewayne leadynge to a vertues and honest lyfe*, 4to. bl. 1. Imprynted at London by Nicolas Hyll, &c. no date: The Spring is described;

“ And because the sharpe colde hys malyce had done,
 “ The mavis endeouored her selfe, fyrst, her notes to tune;
 “ Next after, the pleasaunt nightingale *tempered* her voyce,
 “ Which, w^h her merry melody, euery heart doth greatly
 reioyce.”

Ver. 39. *Thee, Shepherd, thee the woods, and desert caves, &c.*] It is thus in the first edition, 1638.

“ Thee shepherds, thee the woods, and desert caves, &c.”

That is, “ thee *the* shepherds, thee the woods, and thee the caves, lament.” Without the address to Lycidas. Gray has hence adopted *each desert cave*. WARTON.

Milton, in his manuscript, had pointed it,

“ Thee, Shepherd, thee the woods, &c.”

Ver. 40. *With wild thyme and the gadding vine o'ergrown,*] Doctor Warburton supposes, that the vine is here called *gadding*, because, being married to the elm, like other wives, she is fond of *gadding abroad*, and seeking a new associate. I have met with a peculiar use of the word *gadding*, which also shows its ancient and original spelling. From the Register of a Chantry

And all their echoes mourn :
 The willows, and the hazel copses green,
 Shall now no more be seen
 Fanning their joyous leaves to thy soft lays.
 As killing as the canker to the rose, 45

at Godderston in Norfolk, under the year 1534. "Receyvid at the *Gadyng* with Saynte Marye Songe at Crismas." Blomf. *Norf.* iii. 404. That is, "At going about from house to house at christmases with a Carol of the Holy Virgin, &c." It seems as if there was such an old verb as *gade*, a frequentative from *go*. Chaucer, *Rom. R.* 938.

"These bowis two held Swete-Loking,
 "That ne semid like no *gadling*."

That is "no *gadder*, idler, &c." *Gadelyng* occurs in Hearne's "Gl. to Robert of Gloucester, stragling, renegade, &c." p. 651. Tully, in a beautiful description of the growth of the vine, says, that it spreads itself abroad, "*multiplici lapsu et erratico.*" De Senectut. §. xv. *Opp.* tom. iii. p. 311. edit. Oxon. 1783. 4to.
 WARTON.

Ver. 45. *As killing as the canker to the rose,*] Mr. Warton has observed, that Shakspeare is fond of this image, and, from frequent repetition, seems to have suggested it to Milton. To the many instances which he has given, may be added two beautiful passages; which also seem to have assisted a modern poet in a much-admired ballad. The first is from the *Two Gent. of Verona*, A. i. S. i.

—————"As the most forward bud
 "Is eaten by the canker ere it blow;
 "Even so by love the young and tender wit
 "Is turn'd to folly; blasting in the bud,
 "Losing his verdure even in the prime, &c."

The other, from *Twelfth Night*, A. ii. S. iv.

—————"She never told her love,
 "But let concealment, like a worm i' the bud,
 "Feed on her damask cheek."

Or taint-worm to the weanling herds that graze,
 Or frost to flowers, that their gay wardrobe wear,
 When first the white-thorn blows ;
 Such, Lycidas, thy loss to shepherds' ear.

Where were ye, Nymphs, when the remorse-
 less deep

50

Clos'd o'er the head of your lov'd Lycidas ?
 For neither were ye playing on the steep,
 Where your old Bards, the famous Druids, lie,
 Nor on the shaggy top of Mona high,

The ballad, which is indebted to these passages, is the *William and Margaret* of Mallet :

“ Her bloom was like the springing flower,

“ That tips the silver dew ;

“ The *rose* was budded in her *cheek*,

“ Just opening to the view.

“ But love had, *like the canker-worm*,

“ Consum'd her early prime :

“ The rose grew pale, and left her cheek :

“ She died before her time.”

Ver. 50. Theocritus and Virgil are obvious here. But see Spenser's *Astrophel*, st. 22.

“ Ah, where were ye the while his shepherd peares, &c.”

WARTON.

Ver. 53. *Where your old Bards, the famous Druids, lie,*] In the edition of 1638, “ *the old Bards.*” With a very different meaning. The correction appeared in the author's edition of 1645. WARTON.

Milton, I find, had written it “ *your old Bards,*” in his own manuscript.

Ver. 54. *Nor on the shaggy top of Mona high,*] In Drayton's *Polyolbion*, Mona is introduced reciting her own history ; where she mentions her thick and dark groves as the favourite residence of the Druids.

Nor yet where Deva spreads her wisard stream:

“ Sometimes within my shades, in many an ancient wood,
 “ Whose often-twined tops great Phebus fires withstood,
 “ The fearlesse British priests, under an aged oake, &c.”

Where, says Selden, “ The British Druids tooke this isle of Anglesey, then well-stored with thicke woods and religious groves, in so much that it was then called INIS DOWIL, *The Dark isle*, for their chiefe residence, &c.” S. ix. vol. iii. p. 837. 839. Here are Milton’s authorities. For the Druid-sepulchres, in the preceding line, at *Kerig y Druidion*, in the mountains of Denbighshire, he consulted Camden’s *Britannia*. WARTON.

The *shaggy top* he probably remembered in Sylvester’s *Du Bartas*. See my note on *Par. Lost*, B. vi. 645.

Ver. 55. *Nor yet where Deva spreads her wisard stream:*] In Spenser, the river Dee is the haunt of magicians. Merlin used to visit old Timon, in a green valley under the foot of the mountain Rauranvaur in Merionethshire, from which this river springs. *Faerie Queene*, i. ix. 4. The Dee has been made the scene of a variety of ancient British traditions. The city of Chester was called by the Britons the *Fortress upon Dee*; which was feigned to have been founded by the giant Leon, and to have been the place of king Arthur’s magnificent coronation.

But there is another and perhaps a better reason, why Deva’s is a *wisard* stream. In Drayton, this river is styled the *hallowed*, and the *holy*, and the *ominous*, *flood*. Polyolb. S. x. vol. iii. p. 848. S. ix. vol. iii. p. 287. S. iv. vol. ii. p. 731. Again, “ *holy Dee*.” *Heroical Epist.* vol. i. p. 293. And in his *Ideas*, vol. iv. p. 1271. Compare Spenser as above, iv. xi. 39.

—— “ *Dee* which Britons long ygone
 “ Did call *diuine*.”

And Browne, in his *Britannia’s Pastorals*, B. ii. S. v. p. 117. edit. 1616.

“ Never more let *holy Dee* &c.”

In our author’s *At a Vacation Exercise*, Dee is characterised, “ *ancient hallowed Dee*.” v. 91. Where see the Note.

Ay me! I fondly dream!

Much superstition was founded on the circumstance of its being the ancient boundary between England and Wales: and Drayton, in his *Tenth Song*, having recited this part of its history, adds, that, by changing its fords, it foretold good or evil, war or peace, dearth or plenty, to either country. He then introduces the Dee, over which king Edgar had been rowed by eight kings, relating the Story of Brutus. See also S. iii. vol. ii. p. 711. S. xii. vol. iii. p. 901. But in the *Eleventh Song*, Drayton calls the Weever, a river of Cheshire, “the *wisard* river,” and immediately subjoins, that in *prophetick Skill* it vies with the *Dee*. S. xi. vol. iii. p. 861. Here we seem to have the origin and the precise meaning of Milton’s appellation. In *Comus*, WISARD also signifies a *Diviner* where it is applied to Proteus, v. 872.

Milton appears to have taken a particular pleasure in mentioning this venerable river. In the beginning of his first Elegy, he almost goes out of his way to specify his friend’s residence on the banks of the Dee; which he describes with the picturesque and real circumstance of its tumbling headlong over rocks and precipices into the Irish sea. *El. i. 1—4*.

But to return home to the text immediately lying before us. In the midst of this wild imagery, the tombs of the Druids, dispersed over the solitary mountains of Denbighshire, the shaggy summits of Mona, and the wisard waters of Deva, Milton was in his favourite track of poetry. He delighted in the old British traditions and fabulous histories. But his imagination seems to have been in some measure warmed, and perhaps directed to these objects, by reading Drayton; who in the *Ninth* and *Tenth Songs* of his *Polyolbion* has very copiously enlarged, and almost at one view, on this scenery. It is, however, with great force and felicity of fancy, that Milton, in transferring the classical seats of the Muses to Britain, has substituted places of the most romantick kind, inhabited by Druids, and consecrated by the visions of British bards. And it has been justly remarked, how coldly and unpoetically Pope, in his very correct pastorals, has on the same occasion selected only the *fair fields* of Isis, and the *winding vales* of Cam.

Had ye been there—for what could that have done?

What could the Muse herself that Orpheus bore,

But at the same time there is an immediate propriety in the substitution of these places, which should not be forgotten, and is not I believe obvious to every reader. The mountains of Denbighshire, the isle of Man, and the banks of the Dee, are in the vicinity of the Irish seas where Lycidas was shipwrecked. It is thus Theocritus asks the Nymphs, how it came to pass, that, when Daphnis died, they were not in the delicious vales of Peneus, or on the banks of the great torrent Anapus, the sacred water of Acis, or on the summits of mount Ætna: because all these were the haunts or the habitation of the shepherd Daphnis. These rivers and rocks have a real connection with the poet's subject.

WARTON.

Ver. 56. *Ay me! I fondly dream!*

Had ye been there—for what could that have done?]

So these lines stand in editions 1638, 1645, and 1673. Doctor Newton thus exhibits the passage.

“ Ay me! I fondly dream

“ Had ye been there, for what could that have done?”

And adds this note. “ We have here followed the pointing of Milton's manuscript in preference to all the editions: and the meaning plainly is, *I fondly dream of your having been there*, for what would that have signified?” But surely the words, *I fondly dream had ye been there*, will not bear this construction. The reading which I have adopted, to say nothing of its authority, has an abruptness which heightens the present sentiment, and more strongly marks the distraction of the speaker's mind. “ Ay me! I am fondly dreaming! I will suppose you had been there—but why should I suppose it, for what would that have availed?” The context is broken and confused, and contains a sudden ellipsis which I have supplied with the words in Italicks. WARTON.

Ver. 58. *What could the Muse &c.] Par. Lost, B. vii. 37*, of Orpheus torn in pieces by the Bacchanalians: “ Nor could the Muse defend her son.” And his murderers are called “ that

The Muse herself, for her enchanting son,
 Whom universal Nature did lament, 60
 When, by the rout that made the hideous roar,
 His goary visage down the stream was sent,
 Down the swift Hebrus to the Lesbian shore?

Alas! what boots it with incessant care
 To tend the homely, flighted, shepherd's trade,
 And strictly meditate the thankless Muse? 66
 Were it not better done, as others use,

wild rout," v. 34. Calliope was the mother of Orpheus. Lycidas, as a poet, is here tacitly compared with Orpheus. They were both victims of the water. WARTON.

Ver. 63. *Down the swift Hebrus to the Lesbian shore?*] In calling Hebrus *swift*, Milton, who is avaricious of classical authority, appears to have followed a verse in the *Æn.* i. 321. "*Volucrumque fuga prævertitur Hebrum.*" But Milton was misled by a wrong although a very ancient reading. Even Servius, in his comment on the line, with an aggravation instead of apology, blames his author for attributing this epithet to Hebrus, "*Nam quietissimus est, etiam cum per hyemem crescit.*" [See Burman's *Virgil*, vol. i. p. 95. col. i. edit. 1746. 4to.] Besides, what was the merit of the amazon huntress Harpalyce to outstrip a river, even if uncommonly rapid? The genuine reading might have been "*Eurum.*" This emendation is proposed by Janus Rutgerius, *Lectio. Venusin.* c. vi. But Scaliger had partly suggested it to Rutgerius, by reading, "*Euro hyemis Sodali,*" instead of "*Hebro,*" Hor. *Od.* i. xxv. 20. See also *Huetiana*, lxiv. If, however, a river was here to be made a subject of comparison, there was a local propriety and an elegance, in the poet's selection of the Thracian river Hebrus.

When Milton copies the ancients, it is not that he wants matter of his own, but because he is fond of showing his learning; or rather, because the imagery of the ancients was so familiar to his thoughts. WARTON.

Ver. 67. ————— *as others use,*] The edition of 1638 reads "*as others do,*" an error of the press,

To sport with Amaryllis in the shade,
 Or with the tangles of Neæra's hair?
 Fame is the spur that the clear spirit doth raise
 (That last infirmity of noble mind) 71
 To scorn delights, and live laborious days;
 But the fair guerdon when we hope to find,

Ver. 68. *To sport with Amaryllis in the shade,
 Or with the tangles of Neæra's hair?*] In the first
 edition, 1638, as in the manuscript.

“ *Hid in the tangles of Neæra's hair.*”

See Note at the end of the *Elegies*. WARTON.

Ver. 70. *Fame is the spur &c.*] These noble sentiments he
 afterwards dilated or improved in *Par. Reg.* B. iii. 24, 28.

————— “ *Glory the reward*

“ *That sole excites to high attempts, &c.*” WARTON.

Ibid. ————— *that the clear spirit doth raise*] An ex-
 pression in his *Prose-W.* ed. 1698, vol. i. 161. “ Certainly
 never any *cleare spirit* nurs'd up from brighter influences, &c.”

Ver. 71. (*That last infirmity of noble mind*)] Mr. Bowle ob-
 serves, that Abate Grillo, in his *Lettre*, has called “ *Questa
 fete di fama et gloria, ordinaria infirmita de gli animi generosi.*”
Lib. ii. p. 210. edit. Ven. 1604. 4to. WARTON.

Such is Sir Henry Wotton's observation, in his *Panegyrick to
 K. Charles*, speaking of K. James I. “ I will not deny his ap-
 petite of glory, *which generous minds do ever latest part from.*”

Ver. 73. *But the fair guerdon*] *Prize, reward*, a word, as
 Peck and doctor Newton have observed, often used by our old
 writers, particularly Spenser. *Faer. Qu. i. vii. 15.*

“ *To gain so goodly guerdon.*”

Shakspeare also uses the verb *to guerdon*. *II P. Hen. VI. A. i.
 S. iv.*

“ *See you well guerdon'd for these good deserts.*”

Ibid. ————— *when we hope*] Here the edition
 of 1638 ads “ *where we hope.*”

And think to burst out into sudden blaze,
Comes the blind Fury with the abhorred shears,
And flits the thin-spun life. “But not the
“praise,” 76

Ver. 74. *And think to burst out into sudden blaze,*] He is speaking of fame. So in *Par. Reg. B. iii. 47.*

“For what is glory but the *blaze of fame, &c.*”

WARTON.

So, in the *Hist. of Orlando Furioso*, 4to. 1599.

————— “the sparkling light of fame,
“Whose glory’s brighter than the *burnisht* gates,
“From whence Latona’s lordly sonne doth march.”

Ver. 75. *Comes the blind Fury with the abhorred shears,*] In Shakspeare are the shears of Destiny, with more propriety, *K. John*, A. iv. S. ii. The king says to Pembroke,

“Think you I bear the *shears of destiny*?”

Milton, however, does not here confound the Fates and the Furies. He only calls Destiny a Fury. In Spenser, we have *blind Fury*, *Ruins of Rome*, ft. xxiv.

“If the *blinde Furie* which warres breedeth oft.”

And in Sackville’s *Gordobucke*, A. v. S. iii.

“O Joue, how are these peoples hearts abvs’d,
“And what *blind Fury* headlong carries them?”

See *Observations on Spenser’s Faerie Queene*, vol. ii. p. 255. edit. 2. WARTON.

Ver. 76. ————— *But not the praise, &c.*] “But the *praise* is not *intercepted*.” While the poet, in the character of a shepherd, is moralising on the uncertainty of human life, Phœbus interposes with a sublime strain, above the tone of pastoral poetry. He then, in an abrupt and elliptical apostrophe, at *O fountain Arethuse*, hastily recollects himself, and apologises to his rural Muse, or, in other words, to Arethusa and Mincius, the celebrated streams of bucolick song, for having so suddenly departed from pastoral allusions, and the tenour of his subject. “But I

Phœbus replied, and touch'd my trembling ears ;
 " Fame is no plant that grows on mortal foil,
 " Nor in the glistering foil 79
 " Set off to the world, nor in broad rumour lies ;
 " But lives and spreads aloft by those pure eyes,
 " And perfect witness of all-judging Jove ;
 " As he pronounces lastly on each deed,
 " Of so much fame in heaven expect thy meed."
 O fountain Arethuse, and thou honour'd flood,

could not, he adds, resist the sudden and awful impulse of the god of verse, who interrupted me with a *strain of higher mood*, and forced me to quit for a moment my pastoral ideas :—But I now resume my rural oaten pipe, and proceed as I began." In the same manner, he reverts to his rural strain, after S. Peter's *dread voice*, with "Return Alpheus," v. 132. *infr.* WARTON.

Ver. 77. *Phæbus replied, and touch'd my trembling ears ;*] Virgil, *Ecl.* vi. 3.

—————"Cynthius aurem
 "Vellit et admonuit." PECK.

Ver. 79. *Nor in the glistering foil*
Set off to the world,] Perhaps with a remembrance of Shakspeare, Part i. *Hen. IV.* A. i. S. ii.

"And, like bright metal on a fullen ground,
 "My reformation glittering o'er my fault,
 "Shall show more goodly, and attract more eyes,
 "Than that which hath no foil to set it off." WARTON.

Ver. 81. ————— *those pure eyes,*] Perhaps from Scripture, "God is of *purser eyes* than to behold iniquity." And hence an epithet, sufficiently hackneyed in modern poetry, *Com.* v. 213. "Welcome *pure-eyed* Faith." WARTON.

Ver. 85. In giving Arethusa the distinctive appellation of *Fountain*, Milton closely and learnedly attends to the ancient Greek writers. See more particularly the scholiast on Theocritus, *Idyll.* i. 117. And Servius on Virgil, *Æn.* iii. 694, *Ecl.* x. 4.

Smooth-sliding Mincius, crown'd with vocal
reeds ! 86

That strain I heard was of a higher mood :
But now my oar proceeds,
And listens to the herald of the sea
That came in Neptune's plea ; 90
He ask'd the waves, and ask'd the felon winds,
What hard mishap hath doom'd this gentle swain ?
And question'd every gust of rugged wings
That blows from off each beaked promontory :
They knew not of his story ; 95
And sage Hippotades their answer brings,

Homer says, *Odyss.* xiii. 408.—'Επί τε ΚΡΗΝΗ Ἀρεθῶν. Compare Hesychius, and his annotators, V. ΚΟΡΑΚΟΣ, ΑΛΦΕΙΟΣ, ΑΡΕΘΟΥΣΑ. And Stephanus Byzant. Berkel. p. 162.

WARTON.

Ver. 93. *And question'd every gust of rugged wings*] We find *winds* for *wings*, in Tonson's very incorrect but elegant octavo edition of 1705. WARTON.

The same mistake occurs in the first volume of an elegant publication, in which *Lycidas* is printed, entitled *The English Anthology*.

Ver. 94. ————— *each beaked promontory :*] That is, prominent or projecting like the *beak* of a bird. Harrison in Hollinshed has *wesel-beaked*, Descript. Eng. p. 172. Our author has the "*beaked prow*," of Noah's ark, *Par. Lost*, B. xi. 746. Drayton has, still more appositely, "The utmost end of Cornwall's furrowing *beak*," Polyolb. S. i. vol. ii. p. 657.

WARTON.

Ver. 96. *And sage Hippotades their answer brings,*] *Hippotades* is no very common or familiar name for Æolus the son of Hippotas. It is not in Virgil the *great* Storm-painter, and who appears to be so perfectly acquainted with the poetical family of the winds. Perhaps I may be mistaken, but it occurs only in

That not a blast was from his dungeon stray'd;
 The air was calm, and on the level brine
 Sleek Panope with all her sisters play'd.
 It was that fatal and perfidious bark, 100
 Built in the eclipse, and rigg'd with curses dark,
 That sunk so low that sacred head of thine.

four classick poets either absolutely or conjunctively. In one of these, however, it occurs repeatedly.

In Homer, *Odyss.* x. 2.

Αἰολίην δ' εἰς νῆσον ἀφικόμεθ', εἴθε "ἐναίεν
 Αἴολος ἸΠΠΟΤΑΔΗΣ. —

See also *ibid.* v. 36.

In Apollonius Rhodius, a Greek poet whom I have frequently traced in Milton, *Argon.* iv. 819.

—— ἸΠΠΟΤΑΔΗΝ δὲ
 Αἴολον ὤκείας ἀνέμων αἰκας ἐρυξεν.

In Ovid, *Epistol. Heroid. Ep. Leand. Heron.* v. 46.

“ Imperet *Hippotades* sic tibi triste nihil.”

See also *Epist. ex Pont.* L. iv. x. 15. *Metam.* L. iv. 661, & 707, xiv. 86, & 224.

In Valerius Flaccus, *Argon.* L. i. 610.

—— “ Tum valido contortam turbine portam
 “ Impulit *Hippotades*.”

The name is seldom mentioned even by the mythologists. I must not forget, that it is found in the geographical poem of Dionysius, with an allusion to the *Odyss.* v. 462. WARTON.

Ver. 100. ——— that fatal and perfidious bark,

Built in the eclipse, and rigg'd with curses dark.]

Although doctor Newton mentions the *Ille et nefasto*, and *Mala soluta navis exit alite*, of Horace, as two passages similar to this, yet he has not observed how much more poetical and striking is the imagery of Milton, that the ship was built in the eclipse, and rigged with curses. DR. J. WARTON.

Next Camus, reverend fire, went footing flow,
His mantle hairy, and his bonnet sedge,
Inwrought with figures dim, and on the edge 105

Evidently with a view to the enchantments in *Macbeth*, A. iv. S. i.

————— “Slips of yew,
“Sliver’d in the moon’s *eclipse*.”

Again, in the same incantation ;

“Root of hemlock digg’d i’ the *dark*.”

The shipwreck was occasioned not by a storm, but by the bad condition of the ship, unfit for so dangerous a navigation.

WARTON.

Ver. 103. ———— *went footing flow*,] An expression adopted by Milton’s friend, Henry More, in his *Song of the Soul*, 1642, c. iii. ft. 10.

“At last I am arriv’d with *footing slow*
“Near a black pitchy wood, &c.”

Ver. 105. ———— *figures dim*,] Alluding to the fabulous traditions of the high antiquity of Cambridge. But how Cam was distinguished by a *hairy mantle* from other rivers which have *herds* and *flocks* on their banks, I know not ; unless “the *budge* doctors of the Stoick *fur*,” as Milton calls them in *Comus*, had lent him their *academick robes*. WARBURTON.

It is very probable, that the *hairy mantle*, being joined with the *sedge-bonnet*, may mean his *rushy* or *reedy* banks. See Notes on *El. i.* 89. It would be difficult to ascertain the meaning of *figures dim*. Perhaps the poet himself had no very clear or determinate idea : but, in obscure and mysterious expressions, leaves something to be supplied or explained by the reader’s imagination.

WARTON.

The *mantle hairy*, and the *bonnet sedge*, are thus ably illustrated in the elegant Greek translation of *Lycidas*, 1797. “*Chlamydem scilicet e conservâ rivulari, quæ copiose Camo innatat ; petasum vero ex ulvâ, notis quodammodo per folia incertis, intus signatâ, et ad marginem foliorum ferratâ, more hyacinthini αἰ αἰ.*”

Like to that sanguine flower inscrib'd with woe.
 " Ah! Who hath reft (quoth he) my dearest
 " pledge?"
 Last came, and last did go,
 The pilot of the Galilean lake;
 Two massy keys he bore of metals twain, 110
 (The golden opes, the iron shuts amain,)

Ver. 107. *Ah! who hath reft (quoth he) my dearest pledge?*] My dearest child; as children were simply called by the Latins *pignora*, pledges. RICHARDSON.

Mr. Bowle compares this line with one in the *Rime spirituali* of Angelo Grillo, fol. 7. a. It is a part of the Virgin's lamentation on the Passion of Christ.

" Deh, disse, ove ne vai mio caro pegno?"

" Alas, quoth she, where goest thou, my dear pledge?" And he adds, that *rest* was here perhaps immediately taken from a passage in Spenser's *Daphnida*, where the subject is the same.

" And rest from me my sweet companion,

" And rest from me my love, my life, my hart."

WARTON.

Ver. 111. *The golden opes,*] Mr. Bowle thinks this an allusion to the Italian proverb, " Con le chiavi d' oro s'apre ognia porta," to which one in Spanish corresponds. Saint Peter's two keys in the Gospel, seem to have supplied modern poetry with the allegorick machinery of two keys, which are variously used. In Dante's *Inferno*, the ghost of a courtier of the emperour Frederick tells Virgil, that he had possessed two keys with which he locked and unlocked his master's heart, C. xiii.

And hence perhaps the two keys, although with a different application, which Nature, in Gray's Ode on the *Power of Poetry*, presents to the infant Shakspeare. See also Dante, *ibid.* C. xxvii. In *Comus*, an admired poetical image was perhaps suggested by saint Peter's golden key, v. 13. Where he mentions

He shook his miter'd locks, and stern bespake :
 " How well could I have spar'd for thee young
 " swain,
 " Enow of such, as for their bellies' sake 114
 " Creep, and intrude, and climb into the fold ?

————— " that golden key
 " That opes the palace of eternity."

See *Quint. Novembr.* v. 101.

" Et quid *Apostolicæ* possit custodia *clavis*." WARTON.

Mr. Warton afterwards added, from Jonson's *Masque of Hymen*, the figure of Truth holding in her left hand

————— " a curious bunch of golden keys,
 " With which *Heaven's gate* she locketh and *displays*."

Where *displays* is *opens*. Sylvester, in his translation of *Du Bartas*, gives Nature " a golden key," edit. 1621, p. 393. But Milton here perhaps, as in *Comus* also, had in view P. Fletcher's description of the Pope, *Locusts*, 1627, p. 64.

" Three mitred crownes the proud Impostor weares,
 " For he in earth, in hell, in heav'n, will raigne :
 " And in his hand two golden keyes he beares
 " To open heav'n and hell, and shut againe."

The same author, in his *Purp. Island*, 1633, gives Sedition " two keys, with which to open and shut the gates of heaven and hell," c. vii. st. 61.

Ver. 112. *He shook his miter'd locks,*] It is much that this inveterate enemy of prelacy would allow Peter to be a bishop. But the whole circumstance is taken from the Italian satirists. Besides, I suppose he thought it sharpened his satire to have the prelacy condemned by one of their own order. WARBURTON.

Ver. 114. ——— *such, as for their bellies' sake*

Creep, and intrude, and climb into the fold?] He here animadverts on the endowments of the church, at the same time insinuating that they were shared by those only who sought the emoluments of the sacred office, to the exclusion of a learned and conscientious clergy. Thus in *Par. Lost*, B. iv. 193.

“ Of other care they little reckoning make,
 “ Than how to scramble at the shearers’ feast,
 “ And shove away the worthy bidden guest ;
 “ Blind mouths ! that scarce themselves know
 “ how to hold
 “ A sheep-hook, or have learn’d aught else the
 “ least 120
 “ That to the faithful herdman’s art belongs !
 “ What reck’s it them ? What need they ? They
 “ are sped ;

“ So clomb this first grand thief into God’s fold :

“ So since into his church *lewd hirelings climb*.”

Where *lewd* signifies *ignorant*. Even after the dissolution of the hierarchy, he held this opinion. In his sixteenth *Sonnet*, written 1652, he supplicates Cromwell,

—— “ to save free conscience from the paw

“ Of *hireling* wolves, whose *gospel* is their *ma-w*.”

During the usurpation, he published a pamphlet entitled “ The likeliest means to remove *Hirelings* out of the church,” against the revenues transferred from the old ecclesiastick establishment to the presbyterian ministers. See also his book of *Reformation*, &c. *Prose-works*, vol. i. 28. WARTON.

Ver. 121. *That to the faithful herdman’s art belongs !*] Peck proposes to read *shepherd*, because a *herdman* does not keep sheep. *Pref. to Baptistes. Mem. Milt.* p. 273. edit. 1740. But *herdman* (not *herdsman*) has a general sense in our old writers ; and, as Mr. Bowle remarks, often occurs in Sydney’s *Arcadia*, a book well known to Milton. As thus, vol. i. p. 151.

“ A *herdman* rich, of much account was he.”

WARTON.

It must be observed, however, that Milton writes it *herdsman* in his MS. *Herdman* is used in our translation of the Bible : See *Amos*, i. 1.

“ And, when they list, their lean and flashy songs
 “ Grate on their scrannel pipes of wretched straw;
 “ The hungry sheep look up, and are not fed, 125
 “ But, swoln with wind and the rank mist they
 “ draw,
 “ Rot inwardly, and foul contagion spread:
 “ Besides what the grim wolf with privy paw

Ver. 124. *Grate on their scrannel pipes of wretched straw;*] No sound of words can be more expressive of the sense; and how finely has he imitated, or rather improved, a passage in Virgil! *Ecl. iii. 26.*

——— “ non tu in triviis, indocte, solebas
 “ *Stridenti miserum stipula disperdere carmen?*”

I remember not to have seen the word *scrannel* in any other author; nor can I find it in any dictionary or glossary that I have consulted; but I presume it answers to the *stridenti* of Virgil. NEWTON.

Scrannel is *thin, lean, meagre*. “ A *scrannel* pipe of straw” is contemptuously for Virgil’s “ *tenuis avena*.” WARTON.

Ver. 126. *But, swoln with wind*] Peck introduces a remark, that Dante, in his *Paradiso*, c. ix, and xxix, complains, “ that the pope himself of a shepherd is become a wolf; and again, that vain questions and fables echo from the pulpit all the year long, and the poor sheep come back *fed with wind*.”

Ver. 128. *Besides what the grim wolf &c.*] It has been conjectured, that Milton in this passage has copied the sentiments of Piers, a protestant controversial shepherd, in Spenser’s *Eclogue, May*. Of this there can be no doubt: for our author, in another of his puritanical tracts, written 1641, illustrates his arguments for purging the church of its rapacious hirelings and insidious wolves, by a quotation of almost the whole of Piers’s speech; observing, that Spenser puts these words into the mouth of his righteous shepherd, “ not without some presage of these *reforming times*.” *Animadv. on the Remonstr. Def.* vol. i. p. 98.

WARTON.

“ Daily devours apace, and nothing fed :
 “ But that two-handed engine at the door 130
 “ Stands ready to smite once, and smite no more.”

Ver. 129. *Daily devours apace, and nothing fed :*] In edition 1638, it is “ *little said.*” For which reading, *nothing* is blotted out in the margin with his own hand. But in the edition 1645, *nothing fed* appears. I have hence adopted *fed*. This Spelling was customary for the sake of the rhyme. So in *L’Allegro*, edit. 1645. v. 101.

“ She was pinch’d and pull’d, she *fed*,
 “ And he by friers lantern *led.*”

And in our author’s *Epitaph* on Hobson, of the same edition, v. 17. “ It shall be *fed.*” In Harrington’s *Aristo*, we have “ As before I *fed.*” vii. 64. Again, “ Those wofull words he *fed.*” v. 60. And in other places. And in the *Faerie Queene*, vi. xii. 29. I prefer, yet I have not used, the reading *little*. Some suppose, that our author in this expression insinuates the connivance of the court at the secret growth of popery. But perhaps Milton might have intended a general reflection on what the puritans called *unpreaching prelates*, and a liturgical clergy, who did not place the whole of religion in lectures and sermons three hours long. Or, with a particular reference to present circumstances, he might mean the clergy of the church of England were silent, and made no remonstrances against these encroachments. It is in the mean time certain, that the verb to *say* was a technical term for the performance of divine service, as in *Albion’s England*, B. ix. ch. 53. p. 238. edit. 1602. He is speaking of ignorant enthusiasts intruding into the churches, and in contempt of order praying after their own way.

“ Each sot, impugning order, *saieth*, and doth his fantasie ;
 “ Our booke of Common Prayer, though most sound diuinitie,
 “ They will not rede ; nor can they preach, yet vp the pulpit
 towre,
 “ There making tedious preachments of no edifying powre.”

WARTON.

Ver. 130. *But that two-handed engine at the door
 Stands ready to smite once, and smite no more.*] In

Return, Alpheus, the dread voice is past,

these lines our author anticipates the execution of archbishop Laud by a *two-handed engine*, that is, the axe; insinuating that his death would remove all grievances in religion, and complete the reformation of the church. Doctor Warburton supposes, that saint Peter's sword, turned into the two-handed sword of romance, is here intended. But this supposition only embarrasses the passage. Michael's sword "with huge two-handed sway" is evidently the old Gothic sword of chivalry, *Par. Lost*, B. vi. 251. This is stiled an *engine*, and the expression is a periphrasis for an axe, which the poet did not choose to name in plain terms. The sense therefore of the context seems to be, "But there will soon be an end of all these evils; the *axe* is at hand, to take off the head of him who has been the great abettor of these corruptions of the gospel. This will be done by one stroke."

In the mean time, it coincides just as well with the tenour of Milton's doctrine, to suppose, that he alludes in a more general acceptation to our Saviour's metaphorical *axe* in the gospel, which was to be *laid to the root of the tree*, and whose stroke was to be quick and decisive. *Matt.* iii. 10, *Luke*, iii. 9. "And now the *axe* is laid to the root of the tree; therefore every tree which bringeth not forth good fruit is hewn down, &c." That is, "Things are now brought to a crisis. There is no room for a moment's delay. God is now about to offer the last dispensation of his mercy. If ye reject these terms, no others will be offered afterwards: but ye shall suffer *one final* sentence of destruction, as a tree, &c." All false religions were at once to be done away by the appearance of Christianity, as when an axe is applied to a barren tree; so now an axe was to be applied to the corruptions of Christianity, which in a similar process were to be destroyed by a single and speedy blow. The time was ripe for this business: the instrument was at hand. Our author has the same metaphor in a treatise written 1641. "They feeling the *axe* of God's reformation hewing at the old and hollow *trunk* of popery." *Prose-Works*, vol. i. 17. Where he also says, that "the painted battlements, and gaudy rottenness, of Prelatry, want but one *puff* of the king's to blow them down, like a paste-board house built of *court-cards*." *Ib.* 18. But he is rather unhappy in his

That shrunk thy streams ; return, Sicilian Muse,
 And call the vales, and bid them hither cast
 Their bells, and flowerets of a thousand hues. 135
 Ye valleys low, where the mild whispers use

comparison, which follows, of episcopacy to a large wen growing on the head : for allowing such a wen, on his own principles, to be an excrescence and a deformity, to cut it off may prove a dangerous operation ; and perhaps it had better remain untouched, with all its inconveniencies.

It is matter of surprise, that this violent invective against the church of England and the hierarchy, couched indeed in terms a little mysterious yet sufficiently intelligible, and covered only by a transparent veil of allegory, should have been published under the sanction and from the press of one of our universities ; or that it should afterwards have escaped the severest animadversions, at a period when the proscriptions of the Star-chamber, and the power of Laud, were at their height. Milton, under pretence of exposing the faults or abuses of the episcopal clergy, attacks their establishment, and strikes at their existence. WARTON,

I must further observe how surprising it is that the passage should have escaped the notice of Laud, who, in the preceding year, had entered the following Memorandum in the *Diary of his own Life* : “ A note was brought to me of a short libel pasted on the Cross in Cheapside, that the *arch-wolf of Canterbury* had his hand in persecuting the saints,” An. 1637, July 7. See Wharton’s *Life &c. of Abp. Laud*.

Ver. 133. *That shrunk thy streams ;*] In other words, “ that silenced my pastoral poetry.” The Sicilian Muse is now to return, with all her store of rural imagery. WARTON.

Ver. 136. ——— *where the mild whispers use*] *Frequent, inhabit.* So the word is employed in Spenser, as doctor Newton has observed, *Faer. Qu. B. vi. st. 2.*

“ Guide ye my footing, and conduct me well

“ In these strange ways, where never foot did use.”

And May, Virgil’s *Georg. iii. p. 93*, edit. 1628.

“ Or snakes, that use within the house for shade,”

Of shades, and wanton winds, and gushing
brooks,

On whose fresh lap the swart-star sparsely looks ;
Throw hither all your quaint enamell'd eyes,
That on the green turf suck the honied showers,

Ver. 138. *On whose fresh lap the swart-star sparsely looks ;*
Swart or *swarth*. “Your *swarth* Cymerian.” *Tit. Andr.* ii. iii.
The dog-star is called the *swart-star*, by turning the effect into
the cause. *Swart* is swarthy, brown, &c. Shakspeare, *Com.*
Err. A. iii. S. ii, “*Ant.* What complexion is she of? S. *Swart*,
like my shoe, but her face nothing like so cleane kept.” And
in Shakspeare’s *Sonn.* xxviii, “The *swart*-complexion’d night.”
And in Browne’s *Britannia’s Pastorals*, B. iv. S. iv. p. 71.
edit. ut sup.

“And the *swart* plowman for his breakfast staid.”

And in B. ii. S. i. p. 22.

“The tyred bodie of the *swartie* cloune.”

Hence we see the process to the present word *swarthy*. Of the
same complexion is the “*swart* faery of the mine,” in *Comus*,
v. 435. The word occurs both in Chaucer and Spenser.

Perhaps *looks* is a term from astrology. So in *Arcades*, v. 51.

“Or what the cross dire-*looking* planet fmites.”

The *aspect* of a star was familiar language in Milton’s age. See
Par. Lost, B. vi. 313. Shakspeare in one citation will illustrate
what I have said, *Winter’s Tale*, A. ii. S. i.

————— “There’s some ill planet reigns ;

“I must be patient, till the heavens *look*

“With an *aspect* more favourable.”

Milton is more likely to have here had an eye to Beaumont
and Fletcher’s *Philaster*, than to Horace’s Fount of Blandusia, as
alleged by doctor Newton. A. v. S. i. vol. i. p. 159.

————— “Whose still shades

“The worthier beasts have made their layers, and slept

“Free from the *Sirian star*.” WARTON.

And purple all the ground with vernal flowers. 141
 Bring the rathe primrose that forsaken dies,

Ver. 142. *Bring the rathe primrose that forsaken dies,*] It is obvious, that the general texture and sentiment of this line is from the *Winter's Tale*, A. iv. S. v.

————— “Pale primroses

“That die unmarried, &c.”

Especially as he had first written *unwedded* for *forsaken*, which appears in the edition of 1638. But the particular combination of “*Rathe primrose*” is perhaps from a Pastoral called a *Palinode* by E. B. probably Edmond Bolton, in *England's Helicon*, edit. 1614. Signat. B. 4.

“And made the *rathe* and timely *primrose* grow.”

In the west of England, there is an early species of apple called the *Rathe-ripe*. We have “*rathe* and late,” in a *Pastoral*, in Davison's *Poems*, edit. 4. Lond. 1621. p. 177. In Bastard's Epigrams, printed 1598, I find “The *rasbed* primrose, and the violet.” Lib. i. Epigr. 34. p. 21. 12mo. Perhaps *rasbed* is a provincial corruption from *rathe*. But why does the primrose die *unmarried*? Not because it blooms and decays before the appearance of other flowers; as in a state of solitude, and without society. Shakspeare's reason, which follows his lines just quoted, why it dies *unmarried*, is unintelligible, or rather is such as I do not wish to understand. The true reason is, because it grows in the shade, uncherished or unseen by the sun, which was supposed to be in love with some sorts of flowers. Thus in Drayton, *Ecl.* ix. vol. iv. p. 1432.

“Than roses richer to behold

“That trim up lovers bours;

“The pansie and the marigold,

“Tho' Phebus' *paramours*.”

And again, *Ecl.* i. p. 1389.

“And spreadst thee like the *morn-lov'd* marigold.”

And in Shakspeare's *Sonnets*, xxv.

“Great princes *favourites* their fair leaves spread

“But as the marigold in the *sun's* eye, &c.”

The tufted crow-toe, and pale jessamine,
 The white pink, and the pansy freak'd with jet,
 The glowing violet, 145
 The musk-rose, and the well-attir'd woodbine,
 With cowslips wan that hang the pensive head,
 And every flower that sad embroidery wears :
 Bid amaranthus all his beauty shed,

For the marigold is supposed, on this principle, to close at sun set. Browne, *Brit. Past.* B. v. S. v. p. 97. edit. ut supr.

—————“ The day is woxen olde,
 “ And gins to shut in *with* the *marigolde*.”

And our author's Prolusions, in a description of the morning.
 “ Quinetiam et mœsta Clytie, totam fere noctem converso in orientem vultu, *Phœbum* præstolata *suum*, jam arridet, et adblauditur *appropinquant* *amatori*.” *Prose-Works*, ii. 586. edit. 1738.
 I believe much the same doctrine is held of the sun-flower.

WARTON.

Ver. 143. *The tufted crow-toe, &c.*] Mr. Bowle observes, that here is an undoubted imitation of Spenser, in *April*.

“ Bring hither the pinke, and purple cullumbine,
 “ With gilliflowres ;
 “ Bring coronations, &c.”

I must add, that instead of *the well-attir'd woodbine*, he at first had written “ *the garish columbine*,” v. 146. *Garish* occurs now only once in our author, *Il Pens.* v. 141. WARTON.

Garish occurs, however, again in Milton's *Prose-W.* edit. 1698, vol. i. 325. He is speaking of the ceremonial part of the Law, “ which led the Jews as children through corporal and *garish* rudiments.”

Ver. 149. *Bid amaranthus &c.*] Drummond, in his *Epitaph on Prince Henry*, thus exclaims :

“ The immortal amaranthus, princely rose,
 “ Sad violet, and that sweet flower that bears
 “ In sanguin spots the tenour of our woes,
 “ Spread on this stone, and wash it with your tears.”

And daffadillies fill their cups with tears, 150
 To strew the laureat herse where Lycid lies.
 For, so to interpose a little ease,
 Let our frail thoughts dally with false surmise;
 Ay me! Whilst thee the shores and founding seas
 Wash far away, where'er thy bones are hurl'd,
 Whether beyond the stormy Hebrides, 156
 Where thou perhaps, under the whelming tide,

Ver. 153. ————— *with false surmise;*] The new sense which I mean to give to the remainder of the paragraph, requires a semicolon after *surmise*: and it appears in the first edition 1638. The second edition of 1645, evidently from an oversight, has a full point after *surmise*, which has been implicitly continued ever since. WARTON.

Ver. 154. *Ay me!*] I observe that Milton repeats this exclamation, as Spenser often does in his *Elegies*. See before, v. 56. It is ridiculed in *The Scourge of Villanie*, 1598, Sat. viii. lib. iii.

“ Puling aye mee, ô valour’s obloquie.”

Again, in *The Woman Hater*, 1607, A. iii. S. i.

“ Draw sonnets from the melting lover’s braine,

“ *Aymes*, and *elegies*.”

Ver. 157. ————— *under the whelming tide,*] In the manuscript, and the edition of 1638, it is “ *humming tide*,” in reference to the distant sound of the waters over his head, while he was exploring “ the *bottom* of the monstrous world.” See Note on *L’ Allegro*, v. 118. The alteration was made in the second edition, 1645. So, as Mr. Steevens suggests, in *Pericles Prince of Tyre*. See Malone’s *Suppl. Shaks.* ii. 80.

“ And *humming* water must o’erwhelm thy corpse.”

By every person accustomed to diving, the propriety of this epithet is fully understood. Clarence, in his dream, talks of “ the noise of waters in his ears,” while he supposes himself

Visit'st the bottom of the monstrous world;
 Or whether thou, to our moist vows denied,
 Sleep'st by the fable of Bellerus old, 160

sinking to the bottom of the sea. Where also *the bottom of the monstrous world* is finely described. Milton altered *humming* to *whelming*, as Lycidas was *now* dead. P. Fletcher has "*humming waters*," inviting to sleep, *Piscat. Ecl.* p. 11. edit. 1633.

"The epithet *humming*," says Doctor J. Warton, "which he had first used, reminds us also of the strong image of Virgil, when Aristeus descended to his mother's cavern, *Georg.* iv. 365.

———"ingenti motu stupefactus aquarum."

WARTON.

Ver. 158. ———— *monstrous world*;} The sea, the world of Monsters, Horace, *Od.* I. iii. 18. "Qui ficcis oculis *monstra natantia*." Virgil, *Æn.* vi. 729. "Quæ marmoreo fert *monstra* sub æquore pontus." WARTON.

Ver. 159. ———— *moist vows*] Our *vows* accompanied with *tears*. As if he had said *Vota lachrymosa*. But there may be a quaint allusion to the *water*. WARTON.

Ver. 160. ———— *Bellerus old*,] No such name occurs in the catalogue of the Cornish giants. But the poet coined it from Bellerium beforementioned. [See *Prelim. Notes*.] Bellerus appears in the edition 1638. But at first he had written Corineus, a giant who came into Britain with Brute, and was made lord of Cornwall. Hence Ptolemy, I suppose, calls a promontory near the Land's End, perhaps Saint Michael's Mount, *Ocrinium*. From whom also came our author's "*Corineida Loxo*." *Manf.* v. 46. Where see the Note. And he is mentioned in Spenser's *M. M. of Thestylis*.

"Vp from his tombe

"The mightie *Corineus* rose, &c."

See Geoffr. Monm. L. xii. c. i. Milton, who delighted to trace the old fabulous story of Brutus, relates, that to *Corineus* Cornwall fell by lot, "the rather by him liked, for that the hugest giants in rocks and caves were said to lurk there still;

Where the great Vision of the guarded Mount
Looks toward Namancos and Bayona's hold;
Look homeward, Angel, now, and melt with
ruth:

And, O ye dolphins, waft the hapless youth.

Weep no more, woful Shepherds, weep no
more,

165

For Lycidas your sorrow is not dead,

which kind of monsters to deal with was his old exercise."

Hist. Eng. ubi supr. i. 6. On the south-western shores of Cornwall, I saw a most stupendous pile of rock-work, stretching with immense ragged cliffs and shapeless precipices far into the sea: one of the topmost of these cliffs, hanging over the rest, the people informed me was called the *Giants Chair*. Near it is a cavern called in Cornish the *Cave with the voice*. WARTON.

Ver. 162. ————— *Namancos*] This name has been unnoticed by the commentators. I beg to offer, not without great diffidence, a conjecture, that Milton, when he wrote this word, might be thinking of *Numancia*, or *Numantia*, highly celebrated in the Spanish history; the name of which city he might have found so spelt in romance, as *Damascò* for *Damascus*, *Par. Lost*, B. i. 584. But, as *Namancos* might not seem to describe precisely, however poetically, the Angel's view towards *Spain*, he added "*Bayona's hold*."

Ver. 165. *Weep no more, &c.*] Milton, in this sudden and beautiful transition from the gloomy and mournful strain into that of hope and comfort, imitates Spenser in his *eleventh Eclogue*, where, bewailing the death of some maiden of great blood in terms of the utmost grief and dejection, he breaks out all at once in the same manner. TYLER.

Ver. 166. ————— *is not dead, &c.*] So in Spenser's *Astrophel*, st. 48.

" Ah no! it is not dead, ne can it die,

" But lives for aye in blisful Paradise, &c."

WARTON.

Sunk though he be beneath the watery floor;
 So sinks the day-star in the ocean bed,
 And yet anon repairs his drooping head,
 And tricks his beams, and with new-spangled ore
 Flames in the forehead of the morning sky: 171
 So Lycidas sunk low, but mounted high,
 Through the dear might of him that walk'd the
 waves;

Ver. 169. ——— *repairs his drooping head,*] I have heard it observed, that the use of *repairs* in the following passage of Gray's *Bard* is hard and uncommon.

——— "Hath quench'd the orb of day?"

"To morrow he *repairs* the golden flood."

But Milton, says Mr. Steevens, was here in Gray's mind.

WARTON.

See also P. Fletcher's *Purp. Isl.* 1633, c. vi. ft. 71, where the allusion is also to our Saviour; as it is here, v. 172.

"Ah! never could he hope once to *repair*

"So great a *wane*, should not that new-born *Sun*

"Adopt him both his brother and his heir;

"Who through base life, and death, and hell, would run,

"To seat him in his lost, now surer, cell.

"That he may mount to heaven, he sunk to hell;

"That he might live, he died; that he might rise, he fell."

Ver. 171. *Flames in the forehead of the morning sky:*] So, in Sylvester's *Du Bart.* edit. 1621. p. 35.

"Shall I omit a hundred prodigies

"Oft seen in *forehead* of the frowning *skies*?"

See also Crashaw's *Poems*, ed. Paris, 1651, p. 27, of the sun;

——— "on *heaven's* azure *forehead* high to stand."

Ver. 173. *Through the dear might &c.*] Of him, over whom the waves of the sea had no power. It is a designation of our Saviour, by a miracle which bears an immediate reference to the subject of the poem. WARTON.

Where, other groves and other streams along,
 With nectar pure his oozy locks he laves, 175
 And hears the unexpressive nuptial song,
 In the blest kingdoms meek of joy and love.
 There entertain him all the saints above,
 In solemn troops, and sweet societies,
 That sing, and, singing, in their glory move, 180
 And wipe the tears for ever from his eyes.

Ver. 174. ——— other groves and other streams along,] He perhaps remembered the same form in Drummond's *Tears on the death of Moeliades*, who thus addresses the spirit of the deceased :

“ Other hills and forrests, other sumptuous towres,
 “ Amaz'd thou find'st, excelling our poor bowres.”

Ver. 177. Even here, after Lycidas is received into heaven, Milton does not make him an *Angel*. He makes him, indeed, a being of a higher order, the *Genius of the shore*, as at v. 183. If the poet in finally disclosing this great change of circumstances, and in this prolix and solemn description of his friend's new situation in the realms of bliss after so disastrous a death, had exalted him into an Angel, he would not have forestalled that idea, according to Thyer's interpretation, at v. 163. WARTON.

Ver. 179. *In solemn troops, and sweet societies,*] Compare *Par. Lost*, B. xi. 80. See also B. vii. 198, B. x. 86, 460, B. i. 128, 315, 360, B. ii. 11, 310, B. v. 591, 601, 772, 840. Milton's angelick system, containing many whimsical notions of the associations and subordinations of these sons of light, is to be seen at large in Thomas Aquinas and Peter Lombard. But it was not yet worn out in the common theology of his own times. This doctrine, which makes such a figure in *Paradise Lost*, he very gravely delivers in his *Ch. Governm.* B. i. ch. i. “ The Angels themselves are distinguished and quaternioned into their celestial principdoms and satrapies.” The same system, which afforded so commodious a machinery for modern christian poetry, is frequent in the Italian poets. WARTON.

Now, Lycidas, the shepherds weep no more ;
 Henceforth thou art the Genius of the shore,
 In thy large recompence, and shalt be good
 To all that wander in that perilous flood. 185

Thus sang the uncouth swain to the oaks and
 rills,

While the still morn went out with sandals gray ;
 He touch'd the tender stops of various quills,

Ver. 184. ————— *and shalt be good &c.*] The same
 compliment that Virgil pays to his Daphnis, *Ecl.* v. 64.

—————“ Deus, deus ille, Menalca.

“ Sis bonus ô felixque tuis ! &c.” THYER.

Ver. 187. ——— *the still morn went out with sandals gray ; &c.*] “ The gray dawn,” *Par. Lost*, B. vii. 373.—*Still*, because all is silent at day-break. But though he began to sing at day-break, he was so *eager*, so intent on his song, that he continued it till the evening. WARTON.

Ver. 188. *He touch'd the tender stops of various quills,*] Some readers are here puzzled with the idea of such *stops* as belong to the organ. By *stops* he here literally means what we now call the *holes* of a flute or any species of pipe. Thus in Browne, *Britan. Past.* B. ii. S. iii. p. 85. ut *supr.*

“ What musick is there in a shepherd's quill,

“ If but a *stop* or *two* therein we spie ?”

And in *Hamlet*, where the players *Enter with Recorders.* “ *Hamlet.* Govern these ventages with your finger and thumb :—Look you, these are the *stops.* *Guild.* You would *play upon me* : you would seem to know my *stops*, &c.” A. iii. S. ii. And in the *Induction to the Second P. Henry IV.*

—————“ Rumour is a pipe

“ Blown by fumes, jealousies, conjectures ;

“ And of so easy and so plain a *stop*, &c.”

That is, “ so easily to be *plaid upon.*” And our author in *Comus*, v. 345.

With eager thought warbling his Dorick lay:
 And now the sun had stretch'd out all the hills,
 And now was dropt into the western bay: 191
 At last he rose, and twitch'd his mantle blue:
 To morrow to fresh woods, and pastures new.

“ Or found of pastoral reed with oaten *stops*.”

He mentions the stops of an organ, but in another manner, in *Par. Lost*, B. xi. 561. See also B. vii. 596. WARTON.

Ver. 189. *With eager thought warbling his Dorick lay:*] See Note on v. 2. This is a *Dorick* lay, because Theocritus and Moschus had respectively written a bucolick on the deaths of Daphnis and Bion. And the name *Lycidas*, now first imported into English pastoral, was adopted, not from Virgil, but from Theocritus, *Idyll*. vii. 27.

——— ΛΥΚΙΔΑ φίλε, φαντὶ τὸ πάντες

ἔμμεν ΣΥΡΙΚΤΑΝ μεγ' ὑπεύροχον, ἔν τε νόμῳ σιν

ἔν τ' ἀμνητήρεσσι.

His character is afterwards fully justified in the Song of Lycidas. And he is styled “ dear to the Muses,” v. 95. And our author's shepherd Lycidas could “ build the lofty rhyme.” A Lycidas is again mentioned by Theocritus, *Idyll*. xxvii. 41. And a Lycidas supports a Sicilian dialogue in one of Bion's *Bucolicks*, vii. See *Epitaph. Damon*. v. 132. WARTON.

Ver. 191. ——— *was dropt into the western bay:*] Spenser concludes his *Pastoral* on the death of Sir Philip Sydney in the same manner:

“ The sun, lo! hastned hath his face to steepe

“ In western waves, &c.”

Ver. 193. *To morrow to fresh woods, and pastures new.*] So Ph. Fletcher, *Purple Isl*. c. vi. st. 77. edit. 1633.

“ To morrow shall ye feast in *pastures new*.”

WARTON.

I will conclude my remarks on this poem with the just observation of Mr. Thyer. "The particular beauties of this charming Pastoral are too striking to need much descanting upon; but what gives the greatest grace to the whole, is that natural and agreeable wildness and irregularity which runs quite through it, than which nothing could be better suited to express the warm affection which Milton had for his friend, and the extreme grief he was in for the loss of him. Grief is eloquent, but not formal." NEWTON.

I see no extraordinary *wildness* and *irregularity*, according to doctor Newton, [Mr. Thyer,] in the conduct of this little poem. 'Tis true, there is a very original air in it, although it be full of classical imitations: but this, I think is owing, not to any disorder in the plan, nor entirely to the vigour and lustre of the expression, but, in a good degree, to the looseness and variety of the metre. Milton's ear was a good second to his imagination. HURD.

Addison says, that He who desires to know whether he has a true taste for History or not, should consider, whether he is pleased with Livy's manner of telling a story; so, perhaps it may be said, that He who wishes to know whether he has a true taste for Poetry or not, should consider whether he is highly delighted or not with the perusal of Milton's *Lycidas*. If I might venture to place Milton's Works, according to their degrees of Poetical Excellence, it should be perhaps in the following order; *Paradise Lost*, *Comus*, *Samson Agonistes*, *LYCIDAS*, *L'Allegro*, *Il Penseroso*. The three last are in such an exquisite strain, says Fenton, that though he had left no other monuments of his genius behind him, his name had been immortal. Dr. J. WARTON.

Of *Lycidas* the diction is harsh, the rhymes uncertain, and the numbers unpleasing. What beauty there is we must therefore seek in the sentiments and images. It is not to be considered as the effusion of real passion; for passion runs not after remote allusions and obscure opinions. Passion plucks no berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of rough *Satyrs* and *Fauns with cloven heels*. Where there is leisure for fiction there is little grief.

In this poem there is no nature, for there is nothing new. Its form is that of a pastoral, easy, vulgar, and therefore dis-

gusting; whatever images it can supply are long ago exhausted; and its inherent improbability always forces dissatisfaction on the mind. When Cowley tells of Hervey, that they studied together, it is easy to suppose how much he must miss the companion of his labours, and the partner of his discoveries; but what image of tenderness can be excited by these lines!

“ We drove afield, and both together heard

“ What time the gray-fly winds her sultry horn,

“ Battening our flocks with the fresh dews of night.”

We know that they never drove afield, and that they had no flocks to batten; and, though it be allowed that the representation may be allegorical, the true meaning is so uncertain and remote, that it is never sought because it cannot be known when it is found.

Among the flocks, and copses, and flowers, appear the heathen deities; Jove and Phoebus, Neptune and Æolus, with a long train of mythological imagery, such as a College easily supplies. Nothing can less display knowledge, or less exercise invention, than to tell how a shepherd has lost his companion, and must now feed his flocks alone, without any judge of his skill in piping; and how one god asks another what is become of Lycidas, and how neither god can tell. He, who thus grieves, will excite no sympathy; he, who thus praises, will confer no honour.

This poem has yet a grosser fault. With these trifling fictions are mingled the most awful and sacred truths, such as ought never to be polluted with such irreverend combinations. The shepherd likewise is now a feeder of sheep, and afterwards an ecclesiastical pastor, a superintendant of a Christian flock. Such equivocations are always unskillful; but here they are indecent, and at least approach to impiety, of which, however, I believe the writer not to have been conscious.

Such is the power of reputation justly acquired, that its blaze drives away the eye from nice examination. Surely no man could have fancied that he read *Lycidas* with pleasure, had he not known its author. JOHNSON.

Doctor Johnson observes, that *Lycidas* is filled with the heathen deities; and a long train of mythological imagery, such as a College easily supplies. But it is such also, as even the

Court itself could now have easily supplied. The publick diversions, and books of all sorts, and from all sorts of writers, more especially compositions in poetry, were at this time overrun with classikal pedantries. But what writer, of the same period, has made these obsolete fictions the vehicle of so much fancy and poetical description? How beautifully has he applied this sort of allusion, to the Druidical rocks of Denbighshire, to Mona, and the fabulous banks of Deva! It is objected, that its pastoral form is disgusting. But this was the age of pastoral: and yet *Lycidas* has but little of the bucolick cant, now so fashionable. The Satyrs and Fauns are but just mentioned. If any trite rural topicks occur, how are they heightened!

“ Together both, ere the high lawns appear’d
 “ Under the opening eye-lids of the morn,
 “ We drove afield, and both together heard
 “ What time the gray-fly winds her sultry horn,
 “ Battening our flocks with the fresh dews of night.”

Here the day-break is described by the faint appearance of the upland lawns under the first gleams of light: the sun-set by the * buzzing of the chaffer: and the night sheds her *fresh dews* on their flocks. We cannot blame pastoral imagery, and pastoral allegory, which carry with them so much natural painting. In this piece there is perhaps more poetry than sorrow. But let us read it for its poetry. It is true, that passion plucks no berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of *rough Satyrs with cloven heel*. But poetry does this; and in the hands of Milton, does it with a peculiar and irresistible charm. Subordinate poets exercise no invention, when they tell how a shepherd has lost his companion, and must feed his flocks alone, without any judge of his skill in piping: but Milton dignifies and adorns these common artificial incidents

† Mr. Warton here contradicts himself. See note on v. 27. I subjoin the ingenious remark of Mr. Scott, “ that the poet meant to point out the process of a whole day from morning, through noon, to evening and night; marking the first by the appearance of the lawns, the second by the hum of the gray-fly, expressed by the bold epithet “ *sultry horn*,” and the third and fourth by the appearance and descent of the evening-star.” *Critical Essays, &c.* 1685, p. 44.

with unexpected touches of picturesque beauty, with the graces of sentiment, and with the novelties of original genius. It is objected "here is no art, for there is nothing new." To say nothing that there may be art without novelty, as well as novelty without art, I must reply, that this objection will vanish, if we consider the imagery which Milton has raised from local circumstances. Not to repeat the use he has made of the mountains of Wales, the isle of Man, and the river Dee, near which Lycidas was shipwrecked; let us recollect the introduction of the romantick superstition of St. Michael's Mount in Cornwall, which overlooks the Irish seas, the fatal scene of his friend's disaster.

But the poetry is not always unconnected with passion. The poet lavishly describes an ancient sepulchral rite, but it is made preparatory to a stroke of tenderness. He calls for a variety of flowers to decorate his friend's hearse, supposing that his body was present, and forgetting for a while that it was floating far off in the ocean. If he was drowned, it was some consolation that he was to receive the decencies of burial. This is a pleasing deception: it is natural and pathetick. But the real catastrophe recurs. And this circumstance again opens a new vein of imagination.

Dr. Johnson censures Milton for his allegorical mode of telling that he and Lycidas studied together, under the fictitious images of rural employments, in which, he says, there can be no tenderness; and prefers Cowley's lamentation of the loss of Harvey, the companion of his labours, and the partner of his discoveries. I know not if, in this similarity of subject, Cowley has more tenderness; I am sure he has less poetry. I will allow that he has more wit, and more smart similes. The sense of our author's allegory on this occasion is obvious, and is just as intelligible as if he had used plain terms. It is a fiction, that, when Lycidas died, the woods and caves were deserted and overgrown with wild thyme and luxuriant vines, and that all their echoes mourned; and that the green copses no longer waved their joyous leaves to his soft strains: but we cannot here be at a loss for a meaning, a meaning which is as clearly perceived, as it is elegantly represented. This is the sympathy of a true poet. We know that Milton and King were not *nursed* on the *same hill*; that they did not *feed* the *same flock*, by *fountain, shade, or rill*; and that *rough Satyrs* and *Fauns with cloven heel* never danced to their *rural*

ditties. But who hesitates a moment for the application? Nor are such ideas more untrue, certainly not less far-fetched and unnatural, than when Cowley says, that he and Harvey studied together every night with such unremitting diligence, that the twin-stars of Leda, so *famed for love*, looked down upon the twin-students with wonder *from above*. And where is the tenderness, when he wishes, that, on the melancholy event, the branches of the trees at Cambridge, under which they walked, would *combine* themselves into a *darker umbrage*, *dark* as the *grave* in which his departed friend was newly laid?

Our author has also been censured for mixing religious disputes with pagan and pastoral ideas. But he had the authority of Mantuan and Spenser, now considered as models in this way of writing. Let me add, that our poetry was not yet purged from its Gothick combinations; nor had legitimate notions of discrimination and propriety so far prevailed, as sufficiently to influence the growing improvements of English composition. These irregularities and incongruities must not be tried by modern criticism.

WARTON.

I wish indeed that the fictions of heathenism had not here been mingled with what is sacred; particularly that, after the sublime intimation from Scripture of Angels *wiping the tears for ever from the eyes of Lycidas*, Lycidas, thus beatified, had not been converted into the classical *Genius of the shore*. It has been observed, that, “as Dante has made Cato of Utica keeper of the gates of Purgatory, Milton has here, in return, placed St. Peter in company with Apollo, Triton, Æolus, &c. For the intrusion of what follows, respecting the clergy of his time, the earliest Italians have, in pieces of every sort, set plentiful example. Perhaps no better reason can be given for Milton’s conduct here, than what some commentator gives for Dante’s above mentioned: *Per verità è un gran capriccio, ma in ciò segue suo stile.*” See *Curfory Remarks* on some of the ancient English poets, particularly Milton, 1789, p. 112.

The rhymes and numbers, which doctor Johnson condemns, appear to me as eminent proofs of the poet’s judgement; exhibiting, in their varied and arbitrary disposition, an ease and gracefulness, which infinitely exceed the formal couplets, or

alternate rhymes, of modern Elegy. Lamenting also the prejudice which has pronounced *Lycidas* to be vulgar and disgusting, I shall never cease to consider this monody as the sweet effusion of a most poetick and tender mind; entitled, as well by its beautiful melody, as by the frequent grandeur of its sentiments and language, to the enthusiasm of admiration.

Original Various Readings of *Lycidas*,

From Milton's MS, in his own hand.

Ver. 10. Who would not sing for Lycidas, he *well* knew.

Ver. 22. To bid faire peace &c.

Ver. 26. Under the *glimmering* eye-lids &c.

Ver. 30. Oft till the *even-starre* bright

Towards heaven's descent had floapt his * *burnisht* wheel,

Ver. 47. Or frost to flowres that their gay † *buttons* wear.

Here *bear* had been written, and erased, before *wear*.

Ver. 58. What could the *golden-bayr'd* Calliope

For her inchaunting son,

When *she beheld* (*the gods far-sighted bee*)

His goarie *scalpe rowle* downe *the Thracian lee*.

Here, after inchaunting son, occurs in the margin

Whome universal Nature *might* lament,

And heaven and hel deplore,

When his *divine head* downe the streame was sent.

The line *And heaven* &c. is erased; *divine head* is also altered to *divine visage*, and afterwards to *goary visage*.

* *Burnish'd* is an epithet, in our elder poetry, often applied to the sun's equipage, or residence. See Notes on v. 74, and *L'Alleg.* v. 59. And compare *The famous history of Tho. Stukely*, as it hath been acted, 1605, bl. l.

—————"the sonne of Phæbus,

"Vpon his father's fiery BURNISHD carr,

"Nere sat so glorious."

† Beaumont and Fletcher, *The Two Noble Kinsmen*, A. iii. S. i.

—————"O queen Emilia,

"Fresher than May, sweeter

"Than her gold *buttons* on the boughs."

Shakspeare, *Hamlet*, A. i. S. iii.

"The canker galls the infants of the spring

"Too oft before their *buttons* be disclos'd."

Browne, *Brit. Past.* B. ii. S. iii. p. 61. edit. 1616.

"Flora's choise *buttons* of a ruffet dye." WARTON.

Ver. 69. *Hid in the tangles &c.*

Ver. 85. Oh fountain Arethuse, and, thou *smooth* flood,

* *Soft-sliding Mincius.*

Smooth is then altered to *sam'd*, and next to *honour'd*: And *soft-sliding* to *smooth-sliding*.

Ver. 105. *Scraul'd ore* with figures dim.

Inwrought is in the margin.

Ver. 129. Daily devours apace, and *little* fed.

Nothing is erased.

Ver. 138. On whose fresh lap the swart star *stintly* looks.

At first *sparely*, as at present.

Ver. 139. *Bring* hither &c.

Ver. 142. Bring the rathe primrose that *unwedded* dies,

Colouring the pale cheek of uninjoy'd love;

And that sad floure that strove

To write his own woes on the vermeil graine:

Next, adde Narcissus that still weeps in vaine;

The woodbine, and the pancie freak't with jet,

The glowing violet,

The cowslip wan that hangs his pensive head,

And every bud that † sorrow's liverie weares;

* In Sandy's *Psalms*, published in the same year with *Lycidas*, is the following phrase, *Pf. xxiii.*

“ He fosters me in fragrant meads,

“ By *softly-sliding* waters leads.”

And in Sylvester's *Du Bart.* there is the other altered compound, “ *smooth-sliding* waters,” edit. 1621, p. 171. Compare also *ibid*, p. 1177.

“ You silver brooks, cleer rivers, crystall fountains,

“ Whose *smooth* swift-sliding pafe

“ Still, still roules down apace.”

So, in the second page of *The Teares of Love, or Cupid's Progresse*, by Thomas Collins, 4to. 1615.

“ For Nayis, Lady of that louely Lake,

“ Did so much pittie on the shepheards take,

“ That she compeld the *silent-sliding* waues

“ To glide apace, &c.”

† This remarkable expression, *sorrow's liverie*, may allude perhaps to a passage in an elegant poet, with which Milton might have been pleased. See Habington's *Castara*, edit. 1635, p. 88. “ Vpon the death of a Ladie.”

*Let daffadillies fill their cups with teares,
 Bid amaranthus all his beautie shed.*

Here also the *well-attir'd woodbine* appears as at present, altered from *garish columbine*; and *sad embroidery*, an alteration of *sad escocheon*, instead of *sorrow's liverie*.

Ver. 153. Let our *sad* thoughts &c.

Ver. 154. Ay mee, whilst thee the *floods* and founding seas.

Ver. 160. Sleep't by the fable of *Corineus* old.

But *Bellerus* is a correction.

Ver. 176. *Listening* the unexpressive nuptial song.

“ sweet flowers—

“ Which now adorne her hearse. The violet there

“ On her *pale cheeke* doth the *sad livery* weare,

“ Which heaven's compassion gave her.”

See also Wither's *Juvenilia*, 1622, p. 351.

“ my Muse, as yet vnknowne,

“ Should first in *sorrowe's liuery* be showne.”

Les habitans de leur pays avec leurs
 Mais maintenant il n'est plus le même.
 Il est aussi le seul, et nous ne pouvons pas en parler, ni en dire
 from going to school; and that is why, in addition of the
 question, instead of having a better
 Ver. 177. Let our God be glorified.
 Ver. 178. At noon, while the day is shining
 Ver. 180. Sleep by the side of Carmichael.
 But before is a correction.
 Ver. 181. I have the words of a prophet.

L'ÉCLAIR

On ne peut pas dire que les deux versets
 "I will have a companion with me"

Ver. 177. Let our God be glorified.

Ver. 178. At noon, while the day is shining

Ver. 180. Sleep by the side of Carmichael.

IL PENSIERO

L'ALLEGRO

AND

IL PENSEROSO.

PRELIMINARY NOTES

L'ALLEGRO AND IL PENSIOSO.

It will be noticed that the original
genius and in order to remain, that he seems to have borrowed
the subject of L'Allegro and Il Pensoso together with some parts
of the thoughts, expressions and things, more especially the
idea of a contrast between L'Allegro and Il Pensoso, from a poem
found printed in the first edition of Milton's Poems, viz. the
"Apotheosis of the Father of the Church," or a
"Dialogue between the Father of the Church and the Son."
It was written in 1633, and the first edition of 1633. I will
make no apology for this, as I have already said in the poem
as will be sufficient to prove it. The original is in Latin, but
had taken Milton's style. The original will appear
to be the same, but that our author was at least as good
as the original, which will be further confirmed by the
traces of resemblance, which I shall occasionally notice in the
course of the poem.

When I was a young man, I was
very fond of the study of the
ancient poets, and I had
often read the works of
Milton, and I was very
much struck by the
beauty of his language,
and I was very much
pleased to find that
he had written a poem
on the subject of the
contrast between the
happy and the unhappy
state of man.

PRELIMINARY NOTES

ON

L'ALLEGRO AND IL PENSEROSO.

IT will be no detraction from the powers of Milton's original genius and invention to remark, that he seems to have borrowed the subject of *L'Allegro* and *Il Penseroso*, together with some particular thoughts, expressions, and rhymes, more especially the idea of a contrast between these two dispositions, from a forgotten poem prefixed to the first edition of Burton's *Anatomie of Melancholy*, entitled "The Author's *Abstract* of Melancholy, or a Dialogue between Pleasure and Pain." Here Pain is Melancholy. It was written, as I conjecture, about the year 1600. I will make no apology for abstracting and citing as much of this poem, as will be sufficient to prove to a discerning reader, how far it had taken possession of Milton's mind. The measure will appear to be the same; and, that our author was at least an attentive reader of Burton's book, will be perhaps concluded from the traces of resemblance which I shall incidentally notice in passing through the *L'Allegro* and *Il Penseroso*.

" When I goe musing all alone,

" Thinking of diuerse thinges foreknown;

" When I build castles in the ayre,

" Voide of sorrow, voide of feare:

" Pleasing myselfe with phantasmes sweet,

" Methinkes the time runnes very fleet.

" All my joyes to this are folly,

" Nought so sweet as Melancholy!

" When to myself I act and smile,

" With pleasing thoughts the time beguile,

" By a brooke side, or wood so greene,

" Vnheard, vnsoight for, and vnseene;

“ A thousand pleasures do me bleſſe, &c.

“ Methinkes I hear, methinkes I ſee,

“ Sweet muſicke, wondrous melodie ;

“ Townes, palaces, and cities fine,

“ Rare beauties, gallant ladies ſhine :

“ Whate’er is lovely or diuine :

“ All other joyes to this are folly,

“ Nought ſo ſweet as Melancholy !

“ Methinkes I heare, methinkes I ſee,

“ Ghoſtes, goblins, fiendes : my phantaſie

“ Preſents a thouſand vgly ſhapes, ——

“ Dolefull outcries, fearefull fightes,

“ My ſad and diſmall ſoule affrightes :

“ All my griefes to this are folly

“ Noughte ſo damnde as Melancholy !”

As to the very elaborate work to which theſe viſionary verſes are no unſuitable introduction, the writer’s variety of learning, his quotations from ſcarce and curious books, his pedantry ſparkling with rude wit and ſhapeleſs elegance, miſcellaneous matter, intermixture of agreeable tales and illuſtrations, and perhaps, above all, the ſingularities of his feelings clothed in an uncommon quaintneſs of ſtyle, have contributed to render it, even to modern readers, a valuable repository of amuſement and information.

But I am here tempted to add a part of Burton’s proſe, not ſo much for the purpoſe of exhibiting a ſpecimen of his manner, as for the ſake of ſhowing, at one view, how nearly Milton has ſometimes purſued his train of thought, and ſelection of objects, in various paſſages of *L’Allegro* and *Il Penſeroſo*. It is in the chapter entitled, *Exerciſe rectified both of Body and Minde*. “ But the moſt pleaſing of all outward paſtimes, is *Deambulatio per amœna loca*, to make a pretty progreſſe, to ſee citties, caſtles, townes : as Fracaſtorius,

“ *Viſere ſæpe amnes nitidos, peramœnaque Tempe,*

“ *Et placidas ſummis ſectari in montibus auras.*

“ To walke amongſt orchards, gardens, bowres, and artificiall wilderneſſes, green thickets, arches, groves, rillets, fountains, and ſuch like pleaſant places, like that Antiochian Daphne,

pooles,—betwixt wood and water, in a faire meadow by a riuer fide, to disport in some pleasant plaine, to run vp a steepe hill, or sit in a shadie seat, must needes be a delectable recreation.—To see some pageant or fight go by, as at coronations, weddings and such like solemnities ; to see an ambassadour, or prince, met, receiued, entertained with Maskes, shewes, &c.—The country has its recreations, may-games, feasts, wakes, and merry meetings.—All seasons, almost all places, haue their seuerall pastimes, some in summer, some in winter, some abroad, some within.—The ordinary recreations which we haue in winter, and in most solitary times busy our mindes with, are cardes, tables,—musicke, Maskes, vlegames, catches, purposes, questions *, merry tales of errant knights, kings, queenes, louers, lordes, ladies, dwarfes, theeues, fayries, &c.—Dancing, singing, masking, mumming, stage-playes, howsoeuer they bee heauily censured by some seuerer Catos, yet if opportunely and soberly vsed, may iustly be approved.—To read, walke, and see mappes and pictures, statues, old coynes of seuerall sortes, in a fayre gallerie, artificiall workes, &c. Whosoever he is therefore, that is overrunne with Solitarinesse, or carried away with a *pleasing melancholy* and vaine conceits,—I can prescribe him no better remedie than this of study.” He winds up his system of studious recreation, with a recommendation of the sciences of morality, astronomy, botany, &c. “ To see a well-cut herball, all hearbs, trees, flowers, plants, exprest in their proper colours to the life, &c.” P. ii. §. 2. p. 224—234. edit. 1624.

In Beaumont and Fletcher's *Nice Valour* or *Passionate Madman*, there is a beautiful Song on Melancholy, some of the sentiments of which, as Sympsen long since observed, appear to have been dilated and heightened in the *Il Penseroso*. Milton has more frequently and openly copied the plays of Beaumont and Fletcher, than of Shakspeare. One is therefore surprised, that, in his panegyrick on the stage, he did not mention the twin-bards, when he celebrates the learned sock of Jonson, and the wood-notes wild of Shakspeare. But he concealed his love.

WARTON.

* *Cross-purposes, Questions and commands*, such as Milton calls “ Quips, and Cranks, and wanton Wiles,” *L'Alleg.* v. 27.

I will add the Song from *Nice Valour*, together with the remarks of an ingenious critick on its application to *Il Penseroso*:

1.

“ Hence, all you vain delights,
 “ As short as are the nights
 “ Wherein you spend your folly;
 “ There’s nought in this life sweet,
 “ If wise men were to see’t,
 “ But only Melancholy,
 “ O sweetest Melancholy!

2.

“ Welcome folded arms, and fixed eyes,
 “ A sigh that, piercing, mortifies;
 “ A look that’s fasten’d to the ground,
 “ A tongue chain’d up without a sound.

3.

“ Fountain-heads, and pathless-groves,
 “ Places which pale passion loves;
 “ Moonlight walks, when all the fowls
 “ Are warmly hous’d, save bats and owls;
 “ A midnight bell, a parting groan,
 “ These are the sounds we feed upon:
 “ Then stretch our bones in a still gloomy valley,
 “ Nothing’s so dainty-sweet as lovely Melancholy.”

“ It would be, doubtless, in the opinion of all readers, going too far to say, that this Song deserves as much notice as the *Penseroso* itself: But it so happens, that very little of the former can remain unnoticed, whenever the latter is praised. Of this Song the construction is, in the first place, to be admired. It divides into three parts. The first part displays the moral of melancholy: the second, the person or figure: the third, the circumstance, that is, such things as encrease or flatter the disposition. Nor is it surprising, that Milton should be struck with the images and sentiments it affords, most of which are somewhere inserted in the *Penseroso*. It will not, however, be found to have contributed much to the construction of Milton’s poem.

The subjects they severally exhibit are very different: they are alike only, as shown under the same disposition of melancholy. Beaumont's is the melancholy of the swain; of the mind, that contemplates nature and man, but in the grove and the cottage. Milton's is that of the scholar and philosopher; of the intellect, that has ranged the mazes of science, and that decides upon vanity and happiness, from large intercourse with man, and upon extensive knowledge and experience. To say, therefore, that Milton was indebted to Beaumont's Song for his *Penferoso* would be absurd. That it supplied some images to his poem will be readily allowed: and that it would be difficult to find, throughout the *Penferoso*, amidst all its variety, any more striking, than what Beaumont's second stanza affords, may also be granted. Milton's poem is among those happy works of genius, which leave a reader no choice how his mind shall be affected." *Cursory Remarks on some of the ancient English poets, particularly Milton.* Lond. [printed, but not published,] 1789, p. 114.

It has been also observed, that the concluding lines of *The Passionate Shepherd to his Love*, and *The Nymph's reply to the Shepherd*,

" If these delights thy mind may move,
" Then live with me, and be my love,"

seem to have furnished Milton with the hint for the last lines both of his *Allegro* and *Penferoso*. The two poems, just mentioned, had been usually ascribed to Shakspeare, till Dr. Percy proved Marlowe to be the author of *The Passionate Shepherd*, and Sir Walter Raleigh of *The Nymph's Reply*. See *Reliques of Anc. Eng. Poetry*, third edit. vol. i. p. 218, &c. Marlowe's beautiful poem appears to have been admired by other poets, as well as by Milton; and to have been the parent of several elegant imitations. The first which occurs, is a poem in *England's Helicon*, 1600, written by Sir Walter Raleigh, under his known signature of *Ignoto*, and which is re-printed in *The Muses Library*, 1738. It begins,

" Come, live with me, and be my dear,
" And we will revell all the year,
" In plains and groves, &c."

Another imitation may be found in Donne's *Poems*, 1633, p. 190, entitled *The Bait*:

“ Come, live with mee, and be my love,
 “ And wee will some new pleasures prove
 “ Of golden fands, &c.”

I meet, in Herrick's *Hesperides*, 1648, p. 223, with a third imitation, which, I believe, has not hitherto been noticed:

“ *To Phillis, to love and live with him* :

“ Live, live with me, and thou shalt see
 “ The pleasures I'll prepare for thee;
 “ What sweets the country can afford
 “ Shall blesse thy bed, and blesse thy board, &c.”

But there is a poet unknown, I apprehend, to fame; whose early imitation both of *The Passionate Shepherd*, and *The Reply*, deserves notice. It may not seem foreign to the subject of this note, and I flatter myself I shall oblige the lovers of ancient poetry, if I exhibit some of these forgotten stanzas; of which the author is not even mentioned in any account of the poets that I have seen. “ *The Amorous Songes, Sonets, and Elegies of M. Alexander Craige, Scoto-Britaine. Imprinted at London by William White, 1606.*” 12mo. not paged. “ *Alexis to Lesbica.*

“ Come, be my loue, and liue with mee, &c.
 “ For we shall on the mountains go,
 “ In shadie vmbers to and fro:
 “ In vallies low, and on the bray;
 “ And with thy feet the flowrs shall play.
 “ And I shall make thee pleasant poses
 “ Of dafies, gilliflowrs, and roses:
 “ My arms shall be a belt to thee;
 “ Thine, if thou wilt, the like to me.—
 “ And when Apollo takes his rest,
 “ With wearie horses in the West;
 “ And Cynthia begins to shine,
 “ Thy poet's * tugur shall be thine.
 “ Then shalt thou see my homlie fare,
 “ And what poore riches I haue thare:

* He means by *tugur* his cottage, from the Latin *tugurium*.

“ And, if those things can moue thy mind,
 “ Come, come, and be no more vnkind.”

Lesbia her answer to *Alexis*.

“ If all were thine that there, I see,
 “ Thou paynts to breed content to mee;
 “ Then those delights might moue my mind
 “ To yeeld, &c.”

She promises, however, to be his “ soon or fine;” and concludes

“ The christall streams shall backward moue,
 “ Ere I forget thy faithful loue.”

After this avowal, “ *A new persuasion to Lesbia*” is offered by the poet; from which I will select some pleasing lines:

“ Once more I pray thee, be my loue;
 “ Come, liue with me, and thou shalt proue
 “ All pleasures &c.—
 “ The louely herald of the spring,
 “ The Philomel, to thee shall sing.—
 “ And when Apollo’s coach agane
 “ Giues way vnto Diana’s wane,
 “ Thy poet, on his pyping reed,
 “ Thy fanfie with sweet songs shall feed.
 “ Thou shalt want no content of mind,
 “ Save wealth, which poets seldom find:
 “ If pouertie hath power to moue,
 “ Come, come sweet heart, and be my loue.”

Mr. Warton has cited, in the first Note on *L'Allegro*, some elegant lines from Marston’s *Scourge of Villanie*, to which, he thinks, Milton is indebted. Of this book it may not be improper to add a few words; particularly, as it seems to have been read with attention by our immortal poet. Mr. Warton and Mr. Steevens have observed that, in consequence of an order signed by the Archbishop of Canterbury and the Bishop of London, it was burnt, together with *Pigmaliions Image*, and *Certaine Satyres*, published also by Marston in 1598, under the signature of W. K., or William Kinsayder, as it is subscribed to a prose address in *The Scourge of Villanie*; an assumed name,

by which, says Mr. Bowle, the editor of these poems in 1764, he was known to his contemporaries; as appears from a passage in *The Return from Parnassus*, A. i. S. ii. In the same conflagration, by the same order, perished, as I find in the curious and interesting Extracts taken from the Entries belonging to the Stationers' Company by Isaac Reed Esq., "Hall's *Satires*, Snarlinge *Satires*, Davies's *Epigrams*, &c." and a further order added, "That no *Satyres* or *Epigrams* be printed hereafter."

I take this opportunity of observing, that there is, in the Church Library of Canterbury, a collection of poems in MS, numbered D. 10. entitled "*Epigrammasatiron: The times whistle, or, A newe daunce of seven Satires; whereunto are annexed divers other poems, &c.*" Probably these *Satires* were never published, in consequence of the order above mentioned; but, that they were intended for, if not committed to, the press, is evident from an address "*Ad lectorem*. Reader, if thou expect to find in this booke either affectation of poetical stile, or roughnesse of unhewen invention, &c." And, to the *Satires*, are added "*Certaine Poems, comprising things naturall, morall, and theologicall. Written by R. C. gent.*" Where, in another address, the author tells the reader, his "present kinde acceptation of this wilbe a great animation to his subsequent endeavors." I should observe, that, in the MS, the initials of the author's name are expunged in the first title. The author writes in a very spirited and poetical manner; and imitates Marston both in sentiment and subject: He openly alludes indeed to Marston's *Scourge*: Thus, in the Introduction;

"Ffrom y^e Rhamnusia goddesse am I sent,
 "On sinne to' inflict deserved punishment:
 "All-seeing Sunne, lend me thy searching eye,
 "That I may finde and *scourge impietie*."

Again, in one of the *Certaine Poems*, "In Adulantes Aulicos;
 "Base fycophants, crumb-catching parasites!—
 "O how my Muse, armed with Rhamnusia's whip,
 "Desires to *scourge* y^r. hell-bred villanie."

Marston's *Satires* were attacked in a poem, entitled "The Whipping of the Satyre, Imprinted at London for John Flasket, 1601." 12.^{mo} The address to the reader is subscribed W. J.

Of this book, not generally known, the following lines are a specimen :

“ Thus have I closde with him, and kept my hold ;
“ Now will I trip him in his owne foule play ;
“ He *scourgeth villanies* in yong and old,
“ As boyes scourge tops, &c.—
“ But harke, I heare the Cynicke Satyre crie,
“ *A man, a man, a kingdome for a man.*
“ Why ; was there not a man to serue his eye ?
“ No ; all were turn'd to beafts that headlong ran.”

To return to *L'Allegro* and *Penseroso* : The date of these poems has not been ascertained. But Mr. Hayley has observed, “ It seems probable, that these two enchanting pictures of rural life, and of the diversified delights arising from a contemplative mind, were composed at Horton ;” to which place Milton went to reside with his father in 1632, and where he continued at least five years.

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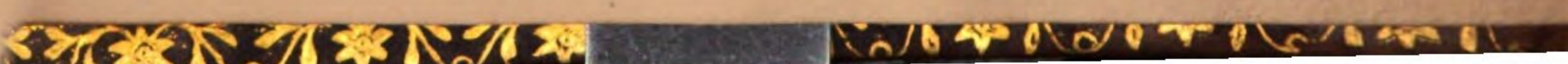
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L' ALLEGRO *.

HENCE, loathed Melancholy,
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks, and sights
unholy!

* These are *Airs*, "that take the prison'd soul, and lap it in Elysium." HURD.

Ver. 1. *Hence, loathed Melancholy,*
Of Cerberus and blackest Midnight born,] Erebus,
not Cerberus, was the legitimate husband of Night. Milton was too universal a scholar to be unacquainted with this mythology. In his *Prolusions*, or declamatory Preambles to philosophical questions discussed in the schools at Cambridge, he says, "Cæterum nec defunt qui Æthera et Diem itidem Erebo Noctem peperisse tradunt." *Prose-Works*, vol. ii. 585. Again, in the Latin Ode on the Death of Felton bishop of Ely, v. 31.

" Non est, ut arbitraris elusus miser,
" Mors atra Noctis filia,
" Erebove patre creta——."

Again, *In Quintum Novembris*, v. 69.

" Nox senis amplexus Erebi taciturna petivit."

But as Melancholy is here the creature of Milton's imagination, he had a right to give her what parentage he pleased, and to marry Night, the natural mother of Melancholy, to any ideal husband that would best serve to heighten the allegory. See *Observat.* on Spenser's *Faer. Qu.* i. 73.

I have formerly remarked, that in this exordium Milton had an eye on some elegant lies of Marston, *Scourge of Villanie*, B. iii. S. 10, edit. 1598.

Find out some uncouth cell, 5
 Where brooding Darkneſs ſpreads his jealous
 wings,
 And the night-raven ſings;
 There under ebon ſhades, and low-brow'd rocks,
 As ragged as thy locks,
 In dark Cimmerian deſart ever dwell. 10

“ Sleepe, grim Reproof! My iocund Muſe doth ſing
 “ In other keyes to nimbler fingering;
 “ Dull-ſprighted *Melancholy*, leaue my braine,
 “ To hell, *Cimmerian* Night. In liuely vaine
 “ I ſtrive to paint: then hence all darke intent,
 “ And fullen frownes. Come, ſporting Merriment,
 “ Cheeke-dimpling Laughter, crowne my uerie ſoule
 “ With jouiſſance.” WARTON.

Ver. 5. *Find out ſome uncouth cell,*] Such is the magician's reſidence in *The Valiant Welchman*, 1615, A. iv. S. vi.

———— “ thus farre haue my weary ſteps ———
 “ Search't out the *uncouth cell* of thy abode.”

See alſo my notes on *Comus*, v. 613, v. 637.

Ver. 6. ————— *jealous*] Alluding to the *watch* which fowl keep when they are fitting. WARBURTON.

Ver. 9. *As ragged*] In *Titus Andron.* A. ii. S. iv. “ The *ragged* entrails of this pit.” *Ragged* is not uncommon in our old writers, applied to *rock*. WARTON.

So, in the *Tragedy of Locrine*, Shakspeare's Works, 4th edit. 1685, p. 288.

“ A country full of hills and *ragged rocks*.”

And the phraſe is alſo in our tranſlation of the Bible, *Iſaiah* ii. 19. “ The tops of the *ragged rocks*.”

Ver. 10. *In dark Cimmerian deſart ever dwell.*] It ſhould be remembered, that *Cimmeriæ tenebræ* were anciently proverbial. But *Cimmerian* darkneſs and deſolation were a common alluſion in the poetry that was now written and ſtudied. In Fletcher's *False One*, A. v. S. iv. p. 165. edit. Theob. 1751.

But come, thou Goddess fair and free,
In Heaven yclep'd Euphrosyne,

“ O gyant-like Ambition, married to
“ *Cymmerian* darknes!”

In Spenser's *Teares of the Muses*, we have,

“ Darknesse more than *Cymmerians*' daily night.”

And in his *Virgil's Gnat*, a Cimmerian desert is described.

“ I carried am to a waste wildernesse,
“ Waste wildernesse among *Cymmerian* shades,
“ Where endless paines and hideous heauinesse,
“ Is round about me heapt in darksome glades.”

But our author might perhaps have had an immediate allusion to the cave of sleep in Ovid, *Met.* xi. 592.

“ Est prope *Cimmerios* longo spelunca recessu,
“ Mons cavus, &c.”

Or from Homer, whom Ovid copies, *Odyss.* xi. 14. And, in Ovid's *uncouth cell*, there is perpetual darkness; and, Sleep reposes on an *ebon* couch, here turned to *ebon* shades. Dreams inhabit Ovid's cave, “ *Somnia vana*,” who in *L'Allegro* are of the fickle train of Morpheus, or Sleep. See also Statius, *Theb.* x. 84. And Chaucer, *H. Fame*, v. 70, p. 458. Urr. And to all or most of these authors Sylvester has been indebted in his prolix description of the cave of Sleep. *Du Bart.* p. 316. edit. fol. 1621. And in that description we trace Milton, both here, and in the opening of *Il Penseroso*, where see the Note at v. 5.

Mr. Bowle remarks, that this line of the text bears a near resemblance to a passage in Sydney's *Arcadia*, B. iii. p. 407. edit. 1725. “ Let *Cimmerian darknes* be my only habitation.” See Note, in *Quint. Novembr.* v. 60.

The execration in the text is a translation of a passage in one of his own academick *Prolusions*, “ *Dignus qui Cimmeriis oclus tenebris longam et perosam vitam transigat.*” *Pr. W.* vol. ii. 587. WARTON.

Ver. 11. *But come, thou Goddess fair and free,*] Compare Drayton, *Ecl.* iv. vol. iv. p. 1401.

And by Men, heart-easing Mirth ;
 Whom lovely Venus, at a birth,
 With two sister Graces more, 15
 To ivy-crowned Bacchus bore :
 Or whether (as some sager sing)
 The frolick wind, that breathes the spring,

“ A daughter cleped Dowfabel,

“ A maiden *fair and free*.”

In the metrical romances, these two words, thus paired together, are a common epithet for a lady. As in *Syr Eglamour*, Bl. Let. Pr. by J. Allde, 4to. Signat. iii.

“ The erles daughter *fair and free*.”

We have *free*, alone, *ibid*.

“ Crittabell, your daughter *free*.”

Another application may illustrate its meaning, *ibid*.

“ He was curtys and *free*.”

Jonson makes his beautiful countess of Bedford to be “ *fair and free*, and wife.” *Epigram*. lxxvi. WARTON.

See also Chaucer, *Knights Tale*, v. 2388, ed. Tyrwhitt.

“ Of *fayre* yong Venus, fresh and *free*.”

Whence Sylvester, *Du Bart*. 1621, p. 81.

“ *Fair* dainty Venus, whose *free* vertues milde &c.”

The term *free* is equal to our phrase of *genteel*, of *free* or easy carriage. See Notes to *Anc. Scot. Poems*, ii. 424.

Ver. 15. — *two sister Graces*] *Meat and Drink*, the two sisters of *Mirth*. WARBURTON.

Ver. 17. — *some sager sing*] Because those who give to *Mirth* such gross companions as *Eating* and *Drinking*, are the *less sage* mythologists. WARBURTON.

Milton certainly wrote *sager*, as in editions 1645, 1673. Tonson has also *sager*, in his earliest editions. *Sages* is in Tickell's edition, 1720. And thence copied by Fenton. Milton is the mythologist in both these genealogies. WARTON.

Zephyr, with Aurora playing,
 As he met her once a-Maying; 10
 There on beds of violets blue,
 And fresh-blown roses wash'd in dew,
 Fill'd her with thee a daughter fair,
 So buxom, blithe, and debonair.

Ver. 19. *Zephyr with Aurora playing,
 As he met her once a-Maying;*] The rhymes and
 imagery are from Jonson, in the Maske at Sir William Corn-
 walleis's House at Highgate, 1604. *Works*, edit. fol. 1616,
 p. 881.

“ See, who is here come *a-Maying* ?

“ Why left we off our *playing*.”

This song is sung by *Zephyrus* and *Aurora*, Milton's two para-
 mours, and *Flora*. Jonson's interlude is called “ A Private
 Entertainment of the King and Queene on May-day in the
 Morning.” WARTON.

Ver. 22. *And fresh-blown roses wash'd in dew,*] So Shak-
 speare, as Mr. Bowle observes, *Tam. Shr.* A. ii. S. i.

————— “ She looks as clear

“ As morning roses newly wash'd with dew.”

WARTON.

And in *The Taming of a Shrew* (but not Shakspeare's) 1607,

“ As glorious as the morning wash't with dew.”

Ver. 23. *Fill'd her &c.*] Mr. Bowle is of opinion, that this
 passage is formed from *Gower's Song* in the Play of *Pericles Prince*
of Tyre. A. i. S. i. See Malone's *Suppl. Sh.* ii. 7.

“ This king unto him took a phear,

“ Who died and left a female heir

“ So *bucksome*, *blithe*, and full of face,

“ As heav'n had lent her all his grace.” WARTON.

But v. 24 seems to resemble a line in Randolph's *Aristippus*,
 first printed in 1635. See p. 310, edit. 1662.

“ A bowl of wine is wonderous boon cheer,

“ To make one *blithe*, *buxome*, and *deboneer*.”

Haste thee, Nymph, and bring with thee 25
 Jest, and youthful Jollity,
 Quips, and Cranks, and wanton Wiles,

Ver. 25. *Haste thee, Nymph, &c.*] Mr. Bowle thinks that this passage is copied from Buchanan, *Opp.* edit. 1687. p. 337.

————— “ Vos adeste, rursus,
 “ Rifus, Blanditiæ, Procacitates,
 “ Lufus, Nequitia, Facetiæque,
 “ Joci, Deliciæque, et Illecebræ, &c.”

Peck, and after him Doctor Newton, have produced as plausible a parallel from Statius's *December*. WARTON.

Ver. 27. *Quips, and Cranks, and wanton Wiles,*] A *Quip* is a satirical joke, a smart repartee. Jonson's *Cynthia's Revels*, A. ii. S. iv. “ *Phil.* How liked you my *Quippe* to Hedon about the garter : was't not wittie ?” And Falstaff says, “ What in thy *Quips* and thy *Quiddities* ?” First P. Hen. IV. A. i. S. ii. And in *Two Gentl. Veron.* A. iv. S. ii. Again, our author, *Apol. Smeſtymn.* “ With *quips* and snapping adagies to vapour them out.” *Prose-Works*, vol. i. 105.

By *Cranks*, a word yet unexplained, I think we are here to understand *cross-purposes*, or some other similar conceit of conversation, surprising the company by its intricacy, or embarrassing by its difficulty. Such were the festivities of our simple ancestors ! *Cranks*, literally taken, in *Coriolanus*, signify the ducts of the human body, A. i. S. i. “ through the *Cranks* and offices of man.” In Spenser, the sudden or frequent involutions of the planets, *Faer. Qu.* vii. vii. 52. “ So many turning *crankes* have they, so many crookes.”

Our author has *cranks*, which his context explains, *Pr. W.* i. 165. “ To shew us the ways of the Lord, straight and faithful as they are, not full of *cranks* and contradictions.” WARTON.

I will cite this substantive from the ancient *Translation of the Psalms*, attributed to Archbishop Parker, p. 145.

“ To God aye offer thanks,
 “ And pay to God, of lyfe thy vow,
 “ And seeke none other *crankes*.”

L'ALLEGRO.

Nods, and Becks, and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple fleek ; 30
Sport that wrinkled Care derides,
And Laughter holding both his sides.

Crank the adjective was in use, among the country-people, for *lusty, couragious, spiritful*, when Milton wrote his early Poems. See Minshew's *Guide into Tongues*, 1627. So, in Drayton's *Dow-sabell*, printed in the first vol. of Dr. Percy's *Reliques of Ancient Poetry*, of a shepherd :

“ Like chanteclere he crowed *crancke*,
“ And pip'd full merrilie.”

Ver. 28. *Nods, and Becks, and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple fleek ;*] The first of these lines, is from a stanza in Burton's *Anatomie of Melancholy*, p. 449, edit. 1628.

“ With *becks, and nods*, he first beganne
“ To try the wenches minde ;
“ With *becks, and nods, and smiles* againe,
“ An answer did he finde.”

The remainder was probably echoed from Richard Brathwayte's *Shepherd's Tales*, Lond. 1621. p. 201.

————— “ a *dimpled chin*
“ Made for Love to lodge him in.”

Compare a Sonnet in Drummond's *Poems*, edit. 1616. 4to. P. i. Signat. D.

“ Who gazeth on the *dimple* of that chin,
“ And findes not Venus' son *entrench'd* therein ?”

WARTON.

Milton seems to have had a line of Gascoigne here in mind, *Poems*, 1587, p. 67.

“ That *dimpled chin* wherein delight did dwell.”

Ver. 32. Ph. Fletcher's *Mirth* is so attended, *Purp. Isl.* Cant. iv. p. 13. edit. 1633.

Come, and trip it, as you go,
 On the light fantastick toe ;
 And in thy right hand lead with thee
 The mountain-nymph, sweet Liberty ;

35

“ Here *sportful laughter* dwells, here ever fitting,
 “ *Defies* all lumpish griefs, and *wrinkled care* ;
 “ And *twentie merrie Mates*, *mirth-causes* fitting,
 “ And *smiles*, which *Laughter's* *sonnes*, yet infants are.”

Smiles are *wreathed*, because in a smile the features are *wreathed*,
 or curled, twisted, &c. WARTON.

Ver. 33. Come, and trip it, as you go,
 On the light fantastick toe ;] An imitation of Shak-
 spear, *Tempest*, A. iv. S. ii. Ariel to the Spirits :

————— “ Come, and go,
 “ Each one *tripping* on his *toe*.” NEWTON.

There is an old ballad with these lines,

“ Trip and go
 “ On my *toe*, &c.”

In *Love's Labour Lost*, is part of another, or the same, “ Trip
 and go, my sweet.” A. iv. S. ii. So also in Nashe's *Summer's*
Last Will and Testament, 1600.

“ Trip and go, heave and hoe,
 “ Up and down, to and fro.” WARTON.

Ver. 34. On the light fantastick toe ;] So, in *Comus*, v. 144.
 “ In a *light fantastick* round.”

Drayton, in his *Nymphidia*, had before written

“ My pretty, *light, fantastick* mayde.”

Ver. 36. The mountain-nymph, sweet Liberty ;] Dr. Newton
 supposes, that Liberty is here called the mountain-nymph, “ be-
 cause the people in mountainous countries have generally preserved
 their liberties longest, as the Britons formerly in Wales, and
 the inhabitants in the mountains in Switzerland at this day.”
 Milton's head was not so political on this occasion. Warmed
 with the poetry of the Greeks, I rather believe that he thought
 of the Oreads of the Grecian mythology, whose wild haunts

And, if I give thee honour due,
 Mirth, admit me of thy crew,
 To live with her, and live with thee,
 In unreprieved pleasures free;
 To hear the lark begin his flight,
 And singing startle the dull night,

40

among the romantick mountains of Pifa are so beautifully described in Homer's Hymn to Pan. The allusion is general, to inaccessible and uncultivated scenes of nature, such as mountainous situations afford, and which were best adapted to the free and uninterrupted range of the Nymph Liberty. He compares Eve to an Oread, certainly without any reference to Wales or the Swiss Cantons, in *Paradise Lost*, B. i. 387. See also *El.* v. 127.

“Atque aliquam cupidus prædatur Oreada Faunus.”

WARTON.

Ver. 40. *In unreprieved pleasures free ;*] That is, *blameless, innocent*, not subject to *reproof*. See *Par. Lost*, B. iv. 492, [and the note there.] And Sandys has “*unreprieved kisses.*” *Solom. Song.* Cant. viii. And Drayton, “I may safely play and *unreprieved.*” *Ecl.* iii. vol. iv. p. 1393. WARTON.

But it should be observed that Milton's complete expression, “*unreprieved pleasures*,” is from Sannazarius, *De Part. Virg.* lib. iii.

———— “*sequitur mox inculcata Voluptas.*”

Ver. 41. *To hear the lark begin his flight,*
And singing startle the dull night,] See an elegant little song in Lilly's *Alexander and Campaspe*, presented before queen Elizabeth, A. v. S. i.

“The larke so shrill and cleare,

“How at heavens gate she claps her wings,

“The morne not waking till she sings.”

See also Drayton, *Polyolb.* S. iii. vol. ii. p. 707. of the lark.

———— “on her trembling wing

“In climbing up to heaven her high-pitcht hymn to sing

“Unto the springing day.”

From his watch-tower in the skies,
 Till the dappled dawn doth rise;
 Then to come, in spite of sorrow, 45
 And at my window bid good morrow,

And see *Par. Reg.* B. ii. 289. Compare Doctor Newton's Note on *Par. Lost*, B. v. 198. There is a peculiar propriety in *startle*: the Lark's is a sudden shrill burst of song.—Both in *L'Allegro* and *Il Penseroso*, there seem to be two parts: the one a day-piece, and the other a night-piece. Here, or with three or four of the preceding lines, our author begins to spend the *Day* with *Mirth*. WARTON.

Ver. 42. ——— *startle the dull night,*] So in *K. Hen. V.* A. iv. Chorus.

“Piercing the *night's* dull ear.” STEEVENS.

Ver. 43. *From his watch-tower in the skies,*] So in our author's *Reformation, &c.* Of God. “From his high *watch-tower* in the *Heavens*.” Pr. W. i. 22. WARTON.

Ver. 46. *And at my window bid good morrow,*] Sylvester's *Du Bartas*, in the *Cave of Sleep*, p. 315. edit. 1621.

—— “Cease, sweet chantecleere,

“To bid good morrow.”

Again, *ibid.* p. 70.

“But cheerful birds chirping him sweet good morrowes.”

WARTON.

The corresponding verse in *Du Bart.* may be added:

“With Nature's Musick do beguile his sorrows.”

The rhymes *sorrow* and *morrow* are frequent in Chaucer: See the *Rom. of the Rose*, v. 2847, 3027, 4271. See also *Du Bartas* again, p. 1212. And compare the *Shepherd's Song* in Heywood's “*Pleasant Dialogues &c.*” 1637.

“Our musick from the birdes we borrow,

“They bidding us, we them, good morrow.”

Niccols, with much elegance, introduces, in his *Cuckow*, 1607, p. 24, “Zephirus on gentle wings

“Breathing good morrowes to the faire Aurora.”

Through the sweet-briar, or the vine,
 Or the twisted eglantine:
 While the cock, with lively din,
 Scatters the rear of Darknefs thin. 50

Ver. 47, 48. Sweet-briar and Eglantine are the fame plant. By the *twisted* Eglantine he therefore means the Honeyfuckle. All three are plants often growing againft the fide or walls of a houfe. WARTON.

Ver. 49. *While the cock, with lively din,
 Scatters the rear of Darknefs thin.*] Darknefs is a perfon above, v. 6. And in *Par. Loft*, B. iii. 712.

“ Till at his fecond bidding *Darknefs* fled.”

And in Spenser, *F. Q.* i. vii. 23.

“ Where *Darkneffe* he in deepeft dongeon drove.”

And in Manilius, i. 126.

—— “ Mundumque enixa nitentem,

“ Fugit in infernas *Caligo* pulfa tenebras.”

But, if we take in the context, he feems to have here perfonified Darknefs from *Romeo and Juliet*. A. ii. S. iii.

“ The grey-eyed Morn fmiles on the frowning night,

“ Checkering the eaſtern clouds with ſtreaks of light ;

“ And flecked *Darknefs* like a drunkard reels,

“ From forth day’s path-way.”

For here too we have by implication Milton’s “ dappled dawn,” v. 44. But more expreſsly, in *Much Ado about Nothing*, A. v. S. iii.

—— “ And look, the gentle day

“ *Dapples* the droufy eaſt with ſpots of gray.”

So alſo Drummond, *Sonnets*, edit. 1616.

“ Sith, winter gone, the funne in *dapled* ſkie

“ Now fmiles on meadowes, mountaines, hills, and plaines.”

WARTON.

And to the stack, or the barn-door,
 Stoutly struts his dames before:
 Oft listening how the hounds and horn
 Cheerly rouse the slumbering morn,
 From the side of some hoar hill, 55
 Through the high wood echoing shrill:
 Some time walking, not unseen,
 By hedge-row elms, on hillocks green,

Ver. 52. Stoutly struts *his dames before*:] Milton here applies to the cock much the same motion as Sylvester does to the peacock, *Du Bart.* 1621, p. 76, which he describes,

“ To woo his mistress, *strowting stately* by her.”

Again, p. 109.

“ Proud, *portly-strouting*, stalking, *stately-grave*,
 “ Wheeling his starry trayn.”

Ver. 54. ——— *rouse the slumbering morn*,] The same expression, as Mr. Bowle observes, occurs with the same rhymes, in an elegant triplet of an obscure poet, John Habington, *Castara*, edit. 1640, p. 8.

“ The Nymphes with quivers shall adorne
 “ Their active sides, and *rouse the morne*
 “ With the shrill musicke of the horne.” WARTON.

But Milton was here indebted to Guarini, *Pastor Fido*, where the *slumbering morn* is roused, A. i. S. i.

————— “ Ite voi dunque,
 “ E non sol precorrete,
 “ Ma *provocate* ancora
 “ Col rauco suon *la sonnachiosa Aurora*.”

Ver. 57. ——— *not unseen*,] In the *Penseroso*, he walks *unseen*, v. 65. Happy men love witnesses of their joy: the splenetick love solitude. HURD.

Right against the eastern gate
 Where the great sun begins his state, 60
 Rob'd in flames, and amber light,
 The clouds in thousand liveries dight ;

Ver. 59. *Right against the eastern gate*

Where the great sun begins his state, &c.] Gray has adopted the first of these lines in his *Descent of Odin*. See also “*Against the eastern gate of Paradise.*” *Par. Lost*, B. iv. 542. Here is an allusion to a splendid or royal procession. We have the eastern gate again, in the Latin poem *In Quintum Novembris*, v. 133.

“*Jam rosea Eoas pandens Tithonia portas.*”

And in Drayton, *Polyolb.* S. xiii. vol. iii. p. 915.

“*Then from her burnisht gate the goodly glittering East*
 “*Gilds every lofty top.*”

Shakspeare has also the Eastern Gate, which is most poetically opened, *Midf. N. Dr.* A. iii. S. ix.

“*Even till the eastern gate, all fiery red,*
 “*Opening on Neptune with fair blessed beams,*
 “*Turns into yellow gold his salt-green streams.*”

Compare also Browne, *Brit. Past.* B. i. S. v. p. 87. edit. 1616.

——— “*But when the Morne doth looke*
 “*Out of the eastern-gates.*”

Tasso is still more brilliant, *Gier. Lib.* c. xiv. ft. 3.

“*Non lunge a l' auree porte, ond' esce il sole.*
 “*E cristallina porta in oriente, &c.*” WARTON.

Ver. 62. *The clouds in thousand liveries dight ;]* Literally from a very puerile poetical description of the Morning in one of his academick Prolusions. “*Ipfa quoque tellus, in adventum solis, cultiori se induit vestitu, nubésque juxta variis chlamydatæ coloribus, pompa solenni, longoque ordine, videntur ancillari surgenti Deo.*” *Prose Works*, vol. ii. 586. And just before, we have “*The cock with lively din, &c.*”—“*At primus omnium adventantem solem triumphat infomnis gallus.*”

While the plowman, near at hand,
 Whistles o'er the furrow'd land,
 And the milkmaid singeth blithe, 65
 And the mower whets his fithe,
 And every shepherd tells his tale
 Under the hawthorn in the dale.

An ingenious critick observes, that this morning landscape of *L' Allegro* has served as a repository of imagery for all succeeding poets on the same subject. But much the same circumstances, among others, are assembled by a poet who wrote above thirty years before, the author of *Britannia's Pastorals*, B. iv. S. iv. p. 75. edit. 1616. I give the passage at large,

“ By this had chanticlere the village-clocke,
 “ Bidden the good wife for her maides to knocke ;
 “ And the swart plowman for his breakfast staid,
 “ That he might till those lands were fallow laid :
 “ The hills and vallies here and there resound
 “ With the re-ecchoes of the deepe-mouth'd hound :
 “ Each sheapherd's daughter with her cleanly peale,
 “ Was come afield to milke the mornings meale ;
 “ And ere the sunne had clymb'd the easterne hils,
 “ To guild the muttring bournes and petty rills ;
 “ Before the lab'ring bee had left the hiue,
 “ And nimble fishes, which in riuers diue,
 “ Began to leape, and catch the drowned flie,
 “ I rose from rest,” WARTON,

Ver. 67. *And every shepherd tells his tale*

Under the hawthorn in the dale.] An image perhaps conveyed by Shakspeare, *Third P. K. Hen. VI.* A. ii. S. v.

“ Gives not the *hawthorn bush* a sweeter shade
 “ To *shepherds* looking on their silly sheep, &c.”

It was suggested to me by the late ingenious Mr. Headley, that the word *tale* does not here imply stories told by shepherds, but that it is a technical term for *numbering* sheep, which is still used in Yorkshire and the distant counties. This interpretation I am

Straight mine eye hath caught new pleasures,
 Whilst the landskip round it measures ; 70

inclined to adopt, which I will therefore endeavour to illustrate and inforce. *Tale* and *tell*, in this sense, were not unfamiliar in our poetry, in and about Milton's time. For instance, Dryden's Virgil, *Bucol.* iii. 33.

“ And once she takes the *tale* of all my *lambs*.”

And in W. Browne's *Shepherd's Pipe*, *Egl.* v. edit. 1614. 12mo. He is describing the dawn of day.

“ When the shepherds from the fold

“ All their bleating charges *told* ;

“ And, full careful, search'd if one

“ Of all the flock was hurt, or gone, &c.”

But let us analyse the context. The poet is describing a very early period of the morning ; and this he describes, by selecting and assembling such picturesque objects as accompany that period, and, such as were familiar to an early riser. He is waked by the lark, and goes into the fields. The sun is just emerging, and the clouds are still hovering over the mountains. The cocks are crowing, and with their lively notes *scatter the lingering remains of darkness*. Human labours and employments are renewed, with the dawn of the day. The hunter (formerly much earlier at his sport than at present) is beating the covert, and the *slumbering morn* is *roused* with the chearful echo of hounds and horns. The mower is whetting his scythe to begin his work. The milk-maid, whose business is of course at day-break, comes abroad singing. The Shepherd opens his fold, and takes the *tale* of his sheep, to see if any were lost in the night, as in the passage just quoted from Browne. Now, for shepherds to *tell tales*, or to *sing*, is a circumstance, trite, common, and general, and belonging only to ideal shepherds : nor do I know, that such shepherds *tell tales*, or *sing*, more in the morning than at any other part of the day. A shepherd taking the *tale* of his sheep which are just unfolded, is a new image, correspondent and appropriated, beautifully descriptive of a period of time, is founded in fact, and is more pleasing as more natural. WARTON.

Ver, 69. *Straight mine eye hath caught new pleasures,*] There

Ruffet lawns, and fallows gray,
 Where the nibbling flocks do stray,
 Mountains, on whose barren breast,
 The labouring clouds do often rest;
 Meadows trim with daisies pide,
 Shallow brooks, and rivers wide:

75

is, in my opinion, great beauty in this abrupt and rapturous start of the poet's imagination, as it is extremely well adapted to the subject, and carries a very pretty allusion to those sudden gleams of vernal delight, which break in upon the mind at the sight of a fine prospect. THYER.

Ver. 72. *Where the nibbling flocks do stray,*] Shakspeare in the *Tempest*, A. iv. S. i.

“ The turfy mountains where live *nibbling sheep*.”

Doctor Newton remarks, that *stray* is not here in the sense of *wander*. But why should we wish to take away from the freedom and variety of Milton's landscape? The learned commentator produces in proof, Virgil's “ *Ille meos errare boves*,” Ecl. i. 9. But there, I apprehend, the more the sheep are supposed to *wander at large*, the more is the shepherd's happiness implied, who had recovered his old extent of country. WARTON.

Ver. 75. *Meadows trim with daisies pide,*] I need not mention Shakspeare's daisies *pie*. In Sidney's *Astrophel and Stella*, we have “ Enamiling with *pie* floures,” st. 3. Doctor Newton has improperly printed *pie* for *pide*. Both the two first editions have *pide*, and Tonson's, 1705. So have even Tickell and Fenton. This was so hackneyed an epithet among the pastoral writers for flowers, that Shakspeare has formed from it the substantive *pie*ness. Perdita and Polixenes, in the *Winter's Tale*, are conversing about flowers. A. iv. S. iii. She says,

“ There is an art, which in their *pie*ness shares
 “ With great creating nature.”

That is, “ There is an art, which can produce flowers, with as great a variety of colours as nature herself.” WARTON.

Towers and battlements it fees
 Bosom'd high in tufted trees,
 Where perhaps some Beauty lies,
 The Cynosure of neighbouring eyes. 80

Ver. 77. *Towers and battlements it fees
 Bosom'd high in tufted trees,*] This was the great mansion-house in Milton's early days, before the old-fashioned architecture had given way to modern arts and improvements. Turrets and battlements were conspicuous marks of the numerous new buildings of the reign of king Henry the eighth, and of some rather more ancient, many of which yet remained in their original state, unchanged and undecayed: nor was that style, in part at least, quite omitted in Inigo Jones's first manner. Browne, in *Britannia's Pastorals*, has a similar image, B. i. S. v. p. 96.

—— “Yond pallace, whose brave turret tops

“Ouer the statelie wood furuay the copse.”

Browne is a poet now forgotten, but must have been well known to Milton.—Where only a little is seen, more is left to the imagination. These symptoms of an old palace, especially when thus disposed, have a greater effect, than a discovery of larger parts, and even a full display of the whole edifice. The embosomed battlements, and the spreading top of the tall grove, on which they reflect a reciprocal charm, still further interest the fancy from the novelty of combination: while just enough of the towering structure is shown, to make an accompaniment to the tufted expanse of venerable verdure, and to compose a picturesque association. With respect to their rural residence, their was a coyness in our Gothick ancestors. Modern seats are seldom so deeply ambushed. They disclose all their glories at once: and never excite expectation by concealment, by gradual approaches, and by interrupted appearances. WARTON.

Ver. 78. ——— *in tufted trees,*] The same picturesque epithet in *Comus*, v. 225, “this *tufted* grove.” Sylvester describes his plane-trees thus, “the *tufted* planes,” *Du Bart.* 1621, p. 444; and in p. 194, he has “*tufting* arbors.”

Ver. 79. *Where perhaps some Beauty lies,
 The Cynosure of neighbouring eyes.*] Most probably

Hard by, a cottage chimney fmoaks,
 From betwixt two aged oaks,
 Where Corydon and Thyrsis, met,
 Are at their favoury dinner set
 Of herbs, and other country messes, 85
 Which the neat-handed Phillis dresses;
 And then in haste her bower she leaves,
 With Thestylis to bind the sheaves;
 Or, if the earlier season lead,
 To the tann'd haycock in the mead. 90
 Sometimes with secure delight
 The upland hamlets will invite,
 When the merry bells ring round,
 And the jocund rebecks found

from Burton's *Melancholy*, as Peck observes. But in Shakspeare we have "your eyes are *lode-starres*." *Midf. N. Dr.* A. i. S. i. And this was no uncommon compliment in Chaucer, Skelton, Sydney, Spenser, and other old English poets, as Mr. Steevens has abundantly proved. Milton enlivens his prospect by this unexpected circumstance, which gives it a moral charm.

WARTON,

Ver. 85. *Of herbs and other country messes,*
Which the neat-handed Phillis dresses;] The rhymes appear to have been suggested by Sylvester, *Du Bart.* ed. sup, p. 171.

"Yielding more holefom food then all the *messes*,
 "That now taste-curious wanton Plenty *dresses*."

Ver. 92. *The upland hamlets*] *Upland* in opposition to the hay-making scene in the lower lands. THYER.

Ver. 93. *When the merry bells ring round,*] The first instance I remember in our poetry of the circumstance of a peal of bells, introduced as descriptive of festivity, is in Morley's *Madrigals*.

To many a youth, and many a maid, 95
Dancing in the chequer'd shade;

“ Harke, iolly shepheards,
“ Harke yon lustie ringing!
“ How cheerfullie the bells do daunce,
“ The whilst the lads are springing,
“ Go then, why sit we here delaying,
“ And all yond merrie wanton lasses playing.”

Here too, as in our author, they are introduced as an accompaniment of the mirth of a village-holiday. *England's Helicon*, 1614. But see Shakspeare, II. P. *Hen. IV.* A. iv. S. iv.

“ And bid the *merry bells* ring to thine ear.” WARTON.

Ver. 94. *And the jocund rebecks sound*] The *Rebeck* was a species of fiddle; and is, I believe, the same that is called in Chaucer, Lydgate, and the old French writers, the *Rebible*. It appears from Sylvester's *Du Bartas*, that the Cymbal was furnished with wires, and the *Rebeck* with strings of cat-gut, ed. 1621, p. 231. “ But wyerie cymbals, *Rebecke's* finewes twin'd.” Du Cange quotes a middle-aged barbarous Latin poet, who mentions many musical instruments, by names now hardly intelligible. *Gloss. Lat. V. Baudosa*. One of them is the *Rebeck*. “ *Quidam rebeccam arcuabant.*” Where, by *arcuabant*, we are to understand that it was plaid upon by a bow, *arcus*. The word occurs in Drayton's *Eclogues*, vol. iv. p. 1391.

“ He turn'd his *rebeck* to a mournfull note.”

And see our author's *Liberty of unlicensed Printing*. “ The villages also must have their visitors to inquire, what lectures the bagpipe and the *Rebeck* reads even to the gammuth of every municipal [town] fidler, &c.” *Pr. W.*, vol. i. p. 149. In *England's Helicon*, there is “ A Shepherd's Song to his *Rebeck*.” Edit. 1614. In Shakspeare, a fidler is called Hugh *Rebeck*; see *Rom. Jul.* A. iv. S. iv. and Steevens's Note. If, as I have supposed, it is Chaucer's *Ribible*, the diminutive of *Ribibe* used also by Chaucer, I must agree with Sir John Hawkins, that it originally comes from *Rebeb*, the name of a Moorish musical instrument with two strings, played on by a bow. See Tyrwhitt's *Chaucer*.

And young and old come forth to play
 On a sun-shine holy-day,
 Till the live-long day-light fail :
 Then to the spicy nut-brown ale,
 With stories told of many a feat,
 How faery Mab the junkets eat ;

100

N. on v. 6959. Sir John adds, that the Moors brought it into Spain, whence it passed into Italy, and obtained the appellation of *Ribeca*. Hist. Mus. ii. 86. Perhaps we have it from the French *Rebec* and *Rebecquin*. In the Percy Household book, 1512, are recited, “ Mynstralls in Household iij, viz. a Taberett, a Luyte, and a *Rebecc*.” It appears below queen Elizabeth’s reign, in the musick-establishment of the royal household.

WARTON.

Ver. 96. *Dancing in the chequer’d shade ;*] So, in *Titus Andronic*. A. ii. S. iii.

“ The green leaves quiver with the cooling wind,
 “ And make a *chequer’d shadow* on the ground.”

RICHARDSON.

Ver. 99. *Till the live-long day-light fail :*] Here the poet begins to pass the Night with Mirth. And he begins with the night or evening of the *sunshine holy-day*, whose merriments he has just celebrated. WARTON.

Ver. 100. *Then to the spicy nut-brown ale,*] See the play of *Henry the fifth*, in six *Old Plays*, 1779. p. 336.

“ Yet we will have in store a crab i’ th’ fire,
 “ With *nut-brown ale*, that is full stale.”

This was Shakspeare’s “ gossip’s bowl,” *Mids. N. Dr.* A. i. S. i. The composition was ale, nutmeg, sugar, toast, and roasted crabs or apples. It was called *Lambs-wool*. Our old dramas have frequent allusions to this delectable beverage. In Fletcher’s *Faithful Shepherdess* it is stiled “ the spiced wassel bowl.” A. v. S. i. vol. iii. p. 177. WARTON.

She was pinch'd, and pull'd, she sed;
And he, by friars lantern led,

Ver. 103. *She was pinch'd, and pull'd, she sed; &c.*] He and she are persons of the company assembled to spend the evening, after a country wake, at a rural junket. All this is a part of the pastoral imagery which now prevailed in our poetry. Compare Drayton's *Nymphidia*, vol. ii. p. 453.

“ These make our girles their fluttery rue,

“ By pinching them both black and blue, &c.”

And Shakspeare, *Com. Err.* A. ii. S. ii. of the fairies.

“ They'll suck our breath, and pinch us black and blue.”

And Browne, *Brit. Past.* B. i. S. ii. p. 31. And Heywood's *Hierarchie of Angels*, B. ix. p. 574. edit. 1635. fol. Who also, among the domestick demons, gives what he calls “ a strange story of the Spirit of the Buttery.” Ibid. p. 577. But almost all that Milton here mentions of these house-fairies appears to be taken from Jonson's *Entertainment at Altrope*, 1603. *Works*, fol. p. 872. edit. 1616.

“ When about the *cream-bowles* sweete,

“ You and all your elves do meet.

“ This is *Mab*, the mistress fairy,

“ That doth nightly rob the dairy,—

“ She that *pinches* country wenches,

“ If they rub not cleane their benches;—

“ This is she that empties cradles, &c.

“ Traynes forth midwives in their slumbers,—

“ And then leades them from their burrowes,

“ Home through *ponds* and *water-furrowes*.”

WARTON.

So, in Nash's *Terrors of the Night*, 1594, of these “ Robbin-good-fellowes, elves, &c. Then ground they malt, and had hempen shirts for their labours, daunst in rounds in greene meadowes, *pincht* maids in their sleepe that swept not their houses cleane, and led poore travellers out of their way notoriously.”

Ver. 104. *And he, by friers lantern led, &c.*] Thus the

Tells how the drudging Goblin swet, 105
To earn his cream-bowl duly set,

edition of 1645. But in the edition 1673, the context stands thus,

“ She was pincht and pull’d, she fed,

“ And by the friers lantern led

“ Tells how, &c.”

I know not if under the poet’s immediate direction. And in Tonson’s, 1705. This reading at least removes a slight confusion arising from *his*, v. 106. Nor is the general sense much altered. *Friars lantern*, is the *Jack and lantern*, which led people in the night into marshes and waters. Milton gives the philosophy of this superstition, *Parad. Lost*, B. ix. 634—642. In the midst of a solemn and learned enarration, his strong imagination could not resist a romantick tradition, consecrated by popular credulity.

WARTON.

Ver. 105. *Tells how the drudging Goblin swet,
To earn his cream-bowl duly set, &c.*] This goblin is Robin Goodfellow. See Note on v. 103. And the commentators on Shakspeare’s *Mids. N. Dream*, vol. iii. p. 27. edit. 1778. His cream-bowl was earned, and he paid the punctuality of those by whom it was duly placed for his refection, by the service of threshing with his invisible fairy flail, in one night, and before the dawn of day, a quantity of corn in the barn, which could not have been threshed in so short a time by ten labourers. He then returns into the house, fatigued with his task; and, overcharged with his reward the cream-bowl, throws himself before the fire, and, stretched along the whole breadth of the fire-place, basks till the morning. Robin Goodfellow, who is here made a gigantick spirit, fond of lying before the fire, and called the *lubbar-fiend*, seems to be confounded with the sleepy giant mentioned in Beaumont and Fletcher’s *Knight of the burning pestle*, A. iii. S. i. vol. vi. p. 411. edit. 1751. “ There is a pretty tale of a witch that had the devil’s mark about her, god blefs us, that had a gyaunt to her son that was called Lob-lye-by-the-fire.” Jonson introduces Robin Goodfellow as a person of the drama, in *Love restored*, A Masque at

When in one night, ere glimpse of morn,
 His shadowy flail hath thresh'd the corn,
 That ten day-labourers could not end;
 Then lies him down the lubbar fiend, 110
 And, stretch'd out all the chimney's length,
 Basks at the fire his hairy strength;
 And crop-full out of doors he flings,
 Ere the first cock his matin rings.

Court, where more of his services, and a great variety of his gambols, are recited, *Works*, edit. 1616, p. 990. Burton, speaking of these fairies, says that "a bigger kind there is of them, called with us Hob-goblins and Robin Goodfellowes, that would in those superstitious times grinde corne for a messe of milke, cut wood, or do any manner of drudgery worke." *Melanch.* P. i. §. 2. p. 42. edit. 1632.

In *Grim the Collier of Croydon*, perhaps printed before 1600, Robin Goodfellow says,

"I love a *Messe of Cream* as well as they."

WARTON.

Milton has not confounded the *lubbar fiend* with the *sleepy giant* above-mentioned; but thus distinguishes Robin Goodfellow by a similar phrase with Shakspeare's, *Midf. N. Dr.* A. ii. S. i. where he is called "Thou *lob* of spirits." *Lob* is *lubber*, that is, a clown, or stupid heavy fellow. See *Minshew*, col. 429. *Lobbe*.

Ver. 108. We have the flail, an implement here given to Robin Goodfellow, in the exhibition of that favourite character in *Grim the Collier of Croydon*, See A. iv. S. i. Reed's *Old Pl.* xi. 238. "Enter Robin Goodfellow in, a suit of leather close to his body, his face and hands coloured russet colour, with a FLAIL." In which scene he says, p. 241.

"What, miller, are you up agin?"

"Nay, then my *flail* shall never lin." WARTON.

Ver. 113. *And crop-full out of doors he flings,
 Ere the first cock his matin rings.]* Milton remem-

Thus done the tales, to bed they creep, 115
 By whispering winds soon lull'd asleep.
 Tower'd cities please us then,
 And the busy hum of men,

bered the old Song of Puck or *Robin Goodfellow*, rescued from oblivion by Peck.

“ When larks gin sing

“ Away we fling.”

The chorus of this song is “ Ho, Ho, Ho !” Hence says Puck, “ Ho, Ho, Coward, why comest not thou ?” *Mids. N. Dr.* A. iii. S. ii. In the old Moralities, it was customary to introduce the Devil with the cry, *ho, ho, ho !* See *Gam. Gurt. Needle*, Reed's *Old Pl.* vol. ii. 34. WARTON.

Ver. 114. Mr. Bowle supposes, that the poet here thought of a passage in the *Faerie Queene*, v. vi. 27.

————— “ The native belman of the night,

“ The bird that warn'd Peter of his fall,

“ First rings his silver bell t'each sleepy wight.”

It is certainly the same allusion and metaphor, in *Par. Lost*, B. v. 7.

————— “ The shrill *matin-song*

“ Of birds on every bough.” WARTON.

See the note on *Par. Lost*, B. v. 7. And also Spenser, *Epithalamion*, v. 80.

“ The merry lark her *mattins* sings aloft.”

Ver. 116. *By whispering winds &c.*] See the notes on *Par. Reg.* B. ii. 26. And add, from Sylvester's *Du Bart.* ed. *supr.* p. 809.

“ Nor song of birds, nor shade of woods, nor gales

“ Of *whispering winds*, &c.”

Ver. 117. *Tower'd cities please us then, &c.*] THEN, that is at Night. The poet returns from his digression, perhaps disproportionately prolix, concerning the feats of fairies and goblins, which protract the conversation over the spicy bowl of a

Where throngs of knights and barons bold,
 In weeds of peace, high triumphs hold, 120
 With store of ladies, whose bright eyes
 Rain influence, and judge the prize

village-supper, to enumerate other pleasures or amusements of the night, or evening. *Then* is in this line a repetition of the first *Then*. “*Then* to the spicy nut-brown ale,” v. 100. Afterwards, we have another *Then*, with the same sense and reference, “*Then* to the well-trod stage, &c.” v. 131. Here too is a transition from mirth in the country to mirth in the city.

WARTON.

Ver. 118. *And the busy hum of men,*] Shakspeare, *Hen. V.*
 A. iii. Chorus :

———“ Through the foul womb of night
 “ The *hum* of either army filly founds.”

A Full Change, as Mr. Bowle observes, is the best comment on this line. Sylvester describes the crowded streets of London by “*busie-buzzing swarms,*” *Du Bart.* ed. supr. p. 177. “*Hideous hum*” occurs in the *Ode on Nativ.* ft. xix. WARTON.

The allusion seems to be to a swarm of bees, which Sylvester describes, *Du Bart.* ed. supr. p. 389, by the repetition of the phrase employed to paint the crowded streets of London :

———“ the *busie-buzzing swarm,*
 “ With *humming* threats, *throngs* from the little gates
 “ Of their round *tower,* &c.”

Ver. 120. *In weeds of peace, high triumphs hold,*] By *triumphs* we are to understand, Shows, such as masks, revels, &c. And here, that is in these exhibitions, there was a rich display of the most splendid dresses, of the *weeds of peace*. See Note on *Samsf. Agon.* v. 1312. WARTON.

But see also Shakspeare, *Troil. and Cress.* A. iii. S. iii.

“ Great Hector in his *weeds of peace.*”

Ver. 121. *With store of ladies,*] An expression probably caught from Sydney's *Astrophel and Stella*, ft. 106.



Of wit, or arms, while both contend
To win her grace, whom all commend.

“ But here I doe *store of faire ladies* meete.”

WARTON.

See also Matthew Groue's *Songes and Sonnettes*, 1587, bl. 1.

———“ *in court* there is

“ Such *store of damsels* fayre.”

And, in Eluiden's *Hist. of Pefistratus and Catanea*, bl. 1. no date.

———“ of lusty youthful *knighes*,

“ And glittering *dames* such *store*.”

Ver. 122. Here Mr. Bowle points out a pertinent passage from *Perce-forest*, v. i. c. xii. fol. 109. “ *Pris ne doit ne peult estre donne, fans les dames: car pour elles sont toutes les prouesses faictes, et par elles en doit estre le pris donne.*” See also, c. cxxviii. Among the articles of the *Justes* at Westminster, 1509, is the following. “ *Item, yf yt is the pleasure of the Kynge, the Queenes Grace and the Ladies, with the advice of the noble and dyscret juges, to give pryses, after their deservings unto both the parties.*” The Antiquarian Society have given a print of this ceremony from a Roll in the College of Arms. See Hardyng's *Chron.* c. clv. And Robert of Gloucester, of the tournaments at K. Arthur's Coronation, vol. i. 190.

“ Vpe the alures of the castles the *ladyes* thare stode,

“ And byhulde thys noble game, and wyche knyztz were

“ gode, &c.”

The whole description is literally from Geoff. Monm. B. ix. c. xiv. WARTON.

Ver. 123. ——— *both* contend

To win her grace, whom all commend.] See The *Period of Mourning*, by H. Peacham a writer familiar to Milton, edit. 1613. *Nupt. Hymn.* iv. of Venus's temple.

———“ where art and cost with each *contend*

“ For which the eye the frame should most *commend*.”

There let Hymen oft appear 125
 In saffron robe, with taper clear,

Ver. 125. *There let Hymen oft appear*
In saffron robe, with taper clear, &c.] For, according to Shakspeare, *Love's Lab. Lost*, A. iv. S. iii.

“ For revels, dances, masks, and merry hours,
 “ Fore-run fair love, strewing her way with flowers.”

Among these *triumphs*, were the masks, pageantries, spectacles, and revelries, exhibited with great splendour, and a waste of allegorick invention, at the nuptials of noble personages. Here, of course, the classical *Hymen* was introduced as an actor, properly habited, and distinguished by his characteristick symbols. Thus in Jonson's “ *Hymenæi*, or the Solemnities of Masque and Barriers at a Marriage,” there is this stage-direction. “ On the other hand entered *Hymen* the god of marriage, in a *saffron-coloured* robe, his undervestures white, his sockes yellow, a yellow veile of filke on his left arme, his head crowned with roses and marjoram, in his right hand a *torch*.” Works, edit. 1616. *Masques*, p. 912. We have the same representation of *Hymen* in an Epithalamium, the usual indispensable accompaniment of a wedding, and often a part of the nuptial mask, in the *Poetical Miscellanies* of Phineas Fletcher, Cambr. 1613. 4to. p. 58.

“ See where he goes how all the troop he cheereth,
 “ Clad with a *saffron* coat, in's hand a *light*.”

And in Spenser's *Epithalamion*, where *Hymen's Mask* is also mentioned, st. ii.

—————“ Hymen is awake,
 “ And long since ready, forth his *maske* to moue,
 “ With his bright *teade*, that flames with many a flake.”

See also Beaumont and Fletcher's *Philaster*, A. v. S. i. vol. i. p. 158, 159. edit. ut supr. And *Hymen's Mask*, in the beginning of the *Two Noble Kinsmen* of Fletcher, A. i. S. i. p. 5. vol. x. And our author's *El*. v. 107. WARTON.

Marston, in his *Malecontent*, 1604, gives Hymen the *robe*, A. iii. S. ii. “ Hymen begins to put off his *saffron robe*.”

And pomp, and feast, and revelry,
With mask, and antique pageantry ;

Sylveſter gives the god "*saffron robes*," Epithal. *Du Bart.* ed. ſup. p. 1213. See alſo Randolph's *Poems*, 1640, p. 43. "*Hymen came behind in ſaffron robes.*"

Ver. 127. *And pomp, and feaſt, and revelry,*

With mask, and antique pageantry ;] See Mr.

Warton's note on *Samſ. Agon.* v. 1312, in which the peculiar ſignification of *pomp* in theſe pageantries is explained. *Revelry* occurs again in *Comus*, v. 103. It means the *revells*, which, according to Minſheu, were "ſports of dauncing, masking, comedies, tragedies, and ſuch like, uſed in the king's houſe, the houſes of court, or of other great perſonages." Thus, in *Twelfth Night*, A. i. S. iii. Sir Andrew ſays, "I delight in *masks* and *revells*." And, in Shirley's *Mask, The Triumph of Peace*, 1633, "the *Masquers* are encouraged, by a Song, to their *revells* with the Ladies," p. 21. The *maſter of the revells* was an officer in the Percy houſhold, 1512; and, afterwards, in the Royal houſhold.

The "antique *pageants*" were, at firſt, merely proceſſions and emblematick ſpectacles at the publick reception of diſtinguiſhed perſonages. See Warton's *Hiſt. of Eng. Poetry*, vol. ii. 204. They were afterwards diſtinguiſhed by ſpeaking characters. Drummond has left us a ſpecimen of the *pageants*, thus enlivened, in his poetical "Speeches to the High and Excellent Prince Charles, King of Great Britain, &c., at his entering his city of Edingburg, delivered from the *pageants* the 15th of June, 1633." Caledonia, repreſenting the kingdom, firſt addreſſes the monarch; then the Muſes; and laſtly the Planets. See alſo *Two Gent. of Veron.* A. iv. S. iii. where Julia ſays,

—————"at Pentecoſt,

"When all our *pageants* of delight were play'd,

"Our youth got me to play the woman's part."

From theſe the poet proceeds to the "*well-trod ſtage*;" on which expreſſion Mr. Warton remarks that Milton had not yet gone ſuch extravagant lengths in puritanism, as to join with his reforming brethren in condemning the ſtage.

Such fights as youthful poets dream
 On summer eves by haunted stream, 130
 Then to the well-trod stage anon,
 If Jonson's learned sock be on,
 Or sweetest Shakspeare, Fancy's child,
 Warble his native wood-notes wild.

And ever, against eating cares, 135
 Lap me in soft Lydian airs,

Ver. 132. *If Jonson's learned sock be on,*] This expression occurs in Jonson's commendatory verses, prefixed to the first folio edition of Shakspeare's plays in 1623.

—————“ Or when thy *socks* were on.” WARTON.

Ver. 134. *Or sweetest Shakspeare, Fancy's child,
 Warble his native wood-notes wild.*] Mr. Bowle adds to the obvious parallel from Shakspeare, “ This *child of Fancy*, that Armado hight,” the following line from *Jul. Cæs.*

“ Oh hateful Errour, Melancholy's *child*!”

There is good reason to suppose, that Milton threw many additions and corrections into the *Theatrum Poetarum*, a book published by his nephew Edward Phillips, in 1675. It contains criticisms far above the taste of that period: Among these is the following judgement on Shakspeare, which was not then, I believe, the general opinion, and which perfectly coincides both with the sentiment and words of the text. “ In tragedy, never any expressed a more lofty and tragic height, never any represented nature more purely to the life: and where the polishments of art are most wanting, as probably his learning was not extraordinary, he pleases with a certain *wild* and *native* elegance, &c.” *Mod. Poets*, p. 194. WARTON.

Milton shows his judgement here, in celebrating Shakspeare's *Comedies*, rather than his *Tragedies*. For models of the latter, he refers us rightly, in his *Penseroso*, to the Grecian scene, v. 97.

HURD.

Married to immortal verse ;
 Such as the meeting soul may pierce,
 In notes, with many a winding bout
 Of linked sweetness long drawn out, 140
 With wanton heed and giddy cunning ;
 The melting voice through mazes running,

Ver. 137. Married to immortal verse ;] So in Browne's *Britannia's Pastorals*, of a shepherd, B. i. S. v. p. 93.

“ Marrying his sweet noates with their filuer found.”

And in our author's Poem at a solemn Musick, v. 1.

“ Blest pair of Syrens, pledges of heaven's joy,

“ Sphere-born harmonious sisters, Voice and Verse,

“ Wed your divine sounds, &c.”

And Sylvester, of the birds in Paradise, *Du Bart.* p. 172. edit, fol. 1621.

“ Marrying their sweet notes to the angels layes.”

Again, of the birds, p. 105. ut sup.

“ To marrie myne immortal layes to theirs.”

Philips, Milton's nephew, says in the Preface to his *Theatrum Poetarum*, that “ the Lydian mood is now most in request.” See Note on v. 134. WARTON.

The same Edward Phillips, in his encomiastick verses prefixed to the first Book of Henry Lawes's *Ayres*, 1653, notices the musician's skill both in

“ The Dorick sage, and the mild Lydian, &c.”

Ver. 141. With wanton heed and giddy cunning ;

The melting voice through mazes running,] The rhymes seem to be copied from P. Fletcher's *Poetic Miscell.* 1633, p. 80. of Orpheus :

“ While the speedie woods came running,

“ And rivers stood to heare his cunning.”

Cunning is used in the same sense, in our *Translation of the Psalms* : “ If I forget thee, O Jerusalem, let my right hand

Untwisting all the chains that tie
 The hidden soul of harmony ;
 That Orpheus' self may heave his head 145
 From golden slumber on a bed
 Of heap'd Elysian flowers, and hear
 Such strains as would have won the ear

forget her *cunning*," Pf. cxxxvii. 5. Which Sandys rightly paraphrases, " Let my fingers their *melodious skill* forget," Pf. ed. 1648, p. 210.

Ver. 142. *The melting voice through mazes running,
 Untwisting all the chains that tie*

The hidden soul of harmony ;] Mr. Malone thinks that Milton has here copied Marston's comedy, *What you will*, 1607. *Suppl.* Shakspeare, vol. i. 588.

" Cannot your trembling wires throw a *chain*
 " Of powerful rapture bout our *mazed sense* ?"

But the poet is not displaying the effect of musick on the senses, but of a skilful musician on musick. Milton's meaning, is not, that the senses are *inchained* or *amazed* by musick, but that, as the voice of the finger runs through the manifold *mazes* or intricacies of sound, all the *chains* are *untwisted* which imprison and entangle the *hidden soul*, the essence or perfection, of *harmony*. In common sense, let musick be made to show all, even her most *hidden powers*. WARTON.

The *melting* voice is noticed in P. Fletcher's *Pisc. Eclogues*, 1633, Ecl. iii. st. 14.

" Who taught thy honied *tongue* the *cunning* flight,
 " To *melt* the ravish'd eare with musick's strains ?"

Ver. 146. *From golden slumber on a bed]* Thus in a *Song* of Drummond's, ed. 1616. Edinb.

" My senses, one by one, gave place to Sleepe ;
 " Who, follow'd with a troupe of *golden slumbers*,
 " Thrust from my quiet braine all base encombers."

Ver. 147. *Of heap'd Elysian flowers,]* See *Par. Lost*, B. iii.

Of Pluto, to have quite set free
His half-regain'd Eurydice.

150

These delights if thou canst give,
Mirth, with thee I mean to live.

359. Mr. Warton adds, that Milton's florid style has this distinction from that of most other poets, that it is marked with a degree of dignity. Pope has borrowed Milton's *Elysian flowers* in his Ode on St. Cecilia's day.

IL PENNEROSO.

HENCE, vain deluding Joys,
 The brood of Folly without father bred!
 How little you bested,
 Or fill the fixed mind with all your toys!
 Dwell in some idle brain, 5
 And fancies fond with gaudy shapes possess,
 As thick and numberless
 As the gay motes that people the sun-beams;

Ver. 1. *Hence, vain deluding Joys, &c.*] Mr. Bowle observes, that the opening of this poem is formed from a distich in Sylvester, the translator of Du Bartas, *Workes*, edit. fol. 1621, p. 1084.

“ Hence, hence, false pleasures, momentary joyes,
 “ Mocke us no more, with your illuding toyes!”

Ver. 5. This imagery is immediately from Sylvester’s Cave of Sleep in *Du Bartas*, p. 316. edit. fol. 1621. See Note on *L’Allegre*. v. 10. He there mentions *Morpheus*, and speaks of his “*fantastick swarmes of Dreames that hovered,*” and swarms of dreams

“ Green, red, and yellow, tawny, black and blew.”

And these resemble,

“ Th’ unnumbered moats which in the sun do play.”

And these dreams, from their various colours, are afterwards called the “*gaudy swarme of dreames.*” Hence Milton’s *fancies fond, gaudy shapes, numberless gay motes in the sun-beams,* and the *hovering* dreams of Morpheus. WARTON.

Ver. 8. *As the gay motes that people the sun-beams;*] I have

Or likest hovering dreams,
The fickle pensioners of Morpheus' train. 10

formerly observed, that this line is from Chaucer, *Wife of B. T.* v. 868.

“As thick as motes in the funne-beams.”

As probably from Drayton, *Mus. Elys. Nymph.* vi. vol. iv. p. 1494. edit. ut supr.

“As thick as ye discerne the atoms in the beams.”

But it was now a common illustration. Randolph's *Poems*, edit. 1640. p. 97.

“To numbers that the stars outrun,

“And all the atoms in the sun,”

Mr. Bowle adds the following parallel, from Caxton's *Golden Legend*, in the *Lyf of S. Mychel*, edit. 1483. fol. 306. b. “This ayer also is full of devils and of wycked spyrytes, as the *sonne-bemes* ben full of *fmale motes*.” To which he subjoins a passage from Pulci's *Morg.* c. xxv. st. 137.

“Sappi che tutto questo aere e denso

“Di spiriti.”

Sylvester certainly suggested the idea. WARTON.

Ver. 9. ——— hovering dreams,

The fickle pensioners of Morpheus' train.] *Fickle* is transitory, perpetually shifting, &c. As in Shakspeare, *Sonn.* cxxvi.

“O thou, my lovely Boy, who in thy power

“Dost hold Time's *fickle* glass.”

Time's glass is *fickle*, because its contents are always stealing away. *Pensioners* became a common appellation in our poetry, for train, attendants, retinue, &c. As in the *Mids. N. Dr.* A. ii. S. i. of the Faery Queen.

“The cowslips tall her *pensioners* be.”

This was in consequence of queen Elizabeth's fashionable establishment of a band of military courtiers by that name. They were some of the handsomest and tallest young men, of the best

But hail, thou Goddeſs, ſage and holy,
Hail, divineſt Melancholy!
Whoſe faintly viſage is too bright
To hit the ſenſe of human ſight,

families and fortune, that could be found. Hence, ſays Quickly, in the *Merry Wives*, A. ii. S. ii. “And yet there has been earls, nay, which is more, *Penſioners*.” They gave the mode in dreſs and diverſions. They accompanied the Queen in her progreſs to Cambridge, where they held torches at a play on a Sunday in King’s College chapel. WARTON.

Ver. 11. ————— ſage and holy,] Melancholy is called *ſage*, as Night was termed by the Greeks Εὐφρόνη, and for the like reaſon; both being favourable to wiſdom and contemplation. “Τὴν νύκτα προσεῖπον ΕΥΦΡΟΝΗΝ, μέγα πρὸς εὖρευν τῶν ζητούμενων καὶ σκέψιν ἡγούμενοι τὴν ἡσυχίαν καὶ τὸ ἀπερίσπαστον.” Plutarch. ΠΕΡΙ ΠΟΛΥΠΡΑΓΜ. Opp. ii. p. 521. fol. Francoſ. 1599. HURD.

See alſo *The Scourge of Villanie*, ut ſupr. lib. i. *Proem*.

“Thou nurſing mother of fair wiſdom’s lore,

“Ingenuous Melancholy.” WARTON.

Ver. 12. *Hail, divineſt Melancholy!*] Milton, ſays Mr. Bowle, has here ſome traces of Albert Durer’s *Melancholia*. Particularly in the *black viſage*, the *looks commercing with the ſkies*, and the *ſtole drawn over her decent ſhoulders*. The painter, he adds, gave her wings, which the poet has transferred to *Contemplation*, v. 52. I think it is highly probable, that Milton had this perſonification in his eye: and by making two figures out of one, and by giving Melancholy a kindred companion, to whom wings may be properly attributed, and who is diſtantly implied in Durer’s idea, he has removed the violence, and cleared the obſcurity, of the allegory, preſerving at the ſame time the whole of the original conception. Mr. Steevens ſubjoins, “Mr. Bowle might have added, that in Durer’s deſign, a winged Cherub, perhaps deſigned for Contemplation, is the ſatellite of Melancholy. All transfer of plumage was therefore

And therefore to our weaker view 15
 O'erlaid with black, staid Wisdom's hue;
 Black, but such as in esteem
 Prince Memnon's sister might beseem,
 Or that starr'd Ethiop queen that strove
 To set her beauty's praise above 20

needless. The poet indeed has taken the wings from his Goddess, and I think, with judgement: for although Contemplation is excursive, Melancholy is attached to its object." WARTON.

Ver. 16. *O'erlaid with black, staid Wisdom's hue;*] Her countenance appears dark to the grossness of human vision, although in reality of excessive lustre. The *bright visage* was therefore *overlaid* with black, according to its visible appearance, by Durer in his portrait of *Melancholy*. It is the same general idea in *Par. Lost*, B. iii. 377, &c. But this imagery is there extended and enriched with new sublimity: for God, even thus concealed, says the poet, dazzles heaven, and forces the most exalted Seraphim to retire, and cover their eyes with both their wings. And God is said to dwell "in *unapproached light*," *ibid.* iii. 4. Which, as Mr. Steevens observes, is literally from his favourite Euripides, *Phoeniss.* edit. Musgr. v. 837. Φέγειν ἀνδρός; εἰς ΑΒΑΤΟΝ ΦΩΣ γένναν." As likely, from St. Paul to *Tim.* i. vi. 16. "Dwelling in the *light* which no man can *approach*." See also our author, *Of Reformat.* "Thou therefore that fittest in *light* and glory *unapproachable*." WARTON.

Ver. 19. *Or that starr'd Ethiop queen*] Cassiope, as we learn from Apollodorus, was the wife of Cepheus king of Ethiopia. She boasted herself to be more beautiful than the Nereids, and challenged them to a tryal; who in revenge persuaded Neptune to send a prodigious whale into Ethiopia. To appease them, she was directed to expose her daughter Andromeda to the monster: but Perseus delivered Andromeda of whom he was enamoured, and transported Cassiope into heaven, where she became a constellation. *Bibl.* ii. c. iv. §. iii. Hence she is called *that starred* Ethiop queen. See Aratus, *Phaenom.* v. 189. seq. But

The Sea-Nymphs, and their powers offended :
 Yet thou art higher far descended :
 Thee bright-hair'd Vesta, long of yore,
 To solitary Saturn bore ;
 His daughter she ; in Saturn's reign, 25
 Such mixture was not held a stain :
 Oft in glimmering bowers and glades
 He met her, and in secret shades
 Of woody Ida's inmost grove,
 Whilst yet there was no fear of Jove. 30
 Come, penfive Nun, devout and pure,
 Sober, stedfast, and demure,

Milton seems to have been struck with an old Gothick print of the constellations, which I have seen in early editions of the Astronomers, where this queen is represented with a black body marked with white stars. WARTON.

Ver. 25. Mr. Bowle thinks, that this genealogy, but without the poetry, is from Gower's Song, in *Pericles Prince of Tyre*. More especially as the verses immediately follow those quoted from the same Song, *L'Allegre*. v. 25. See edit. Malone, *Suppl. Sh.* vol. ii. 7.

“ *With whom the father liking took, &c.*” The meaning of Milton's allegory is, that Melancholy is the daughter of Genius, which is typified by the *bright-haired* goddess of the eternal fire. Saturn, the father, is the god of *Saturnine* dispositions, of penfive and gloomy minds. WARTON.

Ver. 32. *Sober, stedfast, and demure,*] Two of these epithets occur together, to express chastity, in Skelton's *Philip Sparrow*, edit. 1736. p. 249.

“ Goodly maistres Jane,

“ *Sober, demure, Diane !*” WARTON.

So also, in the *True Chronicle Hist. of K. Leir, &c.* 1605, A. i. of Cordella :

All in a robe of darkest grain,
 Flowing with majestick train,
 And fable stole of Cyprus lawn,
 Over thy decent shoulders drawn. 35

———“ She is so nice, and so *demure* ;
 “ So *sober*, courteous, modest, and precise, &c.”

And in *The pleasaunte Pathewaye leadynge to an honest lyfe*, 4to.
 bl. 1. no date.

“ Modest, *demure*, and sadde she appeared.”

Where *sadde* means *sober* or *serious*.

Ver. 35. *And fable stole &c.*] Here is a character and propriety in the use of the *stole*, which, in the poetical phraseology of the present day, is not only perpetually misapplied, but misrepresented. It was a veil which covered the head and shoulders ; and, as Mr. Bowle observes, was worn only by such of the Roman matrons, as were distinguished for the strictness of their modesty. He refers us to the *Le IMAGINI delle DONNE, di ENEA VICO. In Vinegia*, 1557. p. 77. 4to. See also Albert Durer's *Melanckolia*, where this description is exactly answered.

WARTON.

Possibly Milton might have in mind G. Fletcher's description of the Prophets, *Christ's Tr.* 1611. ft. 17.

“ After them flew the Prophets, brightly *stol'd*

“ In shining *lawn*.”

Ibid. ——— of *Cyprus lawn*,] Cyprus is a thin transparent texture. So Shakspeare, *Twelfth Night*, A. iii. S. i.

———“ a *cyprus*, not a bosom,

“ Hides my poor heart.”

And, what is more immediately to our purpose, in Autolycus's Song in the *Wint. Tale*, we have black Cyprus. A. iv. S. iii.

“ Lawn as white as driven snow,

“ *Cyprus black* as e'er was crow.”

And Donne, *Poems*, edit. 4to. 1633. p. 130.

“ As men which through a *cipres* see

“ The rising sun, do think it two.”

Come, but keep thy wonted state,
With even step, and musing gait;

Dryden, by a most ridiculous misapprehension, in his translation of the first Georgick, has "*shroud-like cypress*," v. 25. Here says Milbourne, "Did not Mr. D. think of that kind of cypress used often for the scarfs and hatbands at funerals formerly, or for *widow's vails*?" The last sense seems to explain Milton. See the *Puritan*, Stage-direction, A. i. S. i. What has been said, illustrates a passage in *Twelfth Night*, perhaps misunderstood, which also reflects light on our text. A. ii. S. iv.

"Come away, come away, Death,

"And in *sad Cypress* let me be laid."

That is, in a shroud, not in a coffin of cypress-wood. See also Drummond's Sonnets, Edingb. 1616. P. i. Sign. B.

"While Cynthia, in purest *cypress* clad,

"The Latmian shepherd in a trance describes."

WARTON.

Sandys says that the Egyptian Moorish women "cover their faces with *blacke cypres* bespotted with red;" *Travels*, ed. 1615, p. 109.

Ver. 36. ——— *decent shoulders*] Not exposed, therefore *decent*; more especially, as so covered. There is an old treatise on "Naked Breasts and Shoulders," to which Baxter wrote a Preface. WARTON.

Ver. 37. *Come, but keep thy wonted state,*
With even step, and musing gait;] So Drayton, evidently one of Milton's favourites, in the *Muses Elysium*, Nymph. vii. vol. iv. p. 1466.

——— "so goddess-like a *gait*,

"Each step so full of majesty and *state*."

And Jonson in *Cynthia's Revels*, A. v. S. vi.

"Seated in thy silver chaire,

"*State* in *wonted* manner *keep*."

It may be observed, that to *keep state* seems to have been anciently a familiar phrase and combination. As in *Albumazar*, 1614. Reed's *Old Pl.* vii. 239.

And looks commérceing with the skies,
Thy rapt soul sitting in thine eyes : 40

“ They come, *Keep state, keep state*, or all’s discover’d.”

Again, in B. and Fletcher’s *Wild-Goose chase*, A. v. S. vi. vol. v. p. 259.

“ What a *state* she *keeps* ! How far off they sit from her !”

Jonson in his verses to Selden, “ The Monarch of Letters,” *Underw.* vol. vi. 366.

“ I first salute thee so, and gratulate

“ With that thy stile, and *keeping* of thy *state*.”

In *Macbeth*, A. iii. S. iv. “ Our hostess *keeps* her *state*.” Where, in the passage from Hollinshed cited by Mr. Steevens, in which the king is said to cause the queen to *kepe* the *estate*, we are to understand, *not to quit her throne or chair under the canopy*, while the king walked about. See Note on *Arcad.* v. 81. Jonson has “ But *kept* an *even gait*.” vol. vii. 32. WARTON.

Ver. 39. *And looks commérceing*] *Commercing* with the accent on the second syllable, as in Sylvester’s *Du Bart.* ed. supr. p. 421.

“ For, with her sheath, the soul *commérce* frequents.”

And, in Habington’s *Castara*, 1635, p. 156.

“ My soule with thine doth hold *commérce* above.”

But the accent was now as common on the first syllable.

Ver. 40. *Thy rapt soul sitting in thine eyes :*] *Thy ravished soul*. So in *Comus*, v. 794. “ Kindle my *rapt* spirits.” Browne, in his *Pastorals*, has the verb, to *rape*, often. And Drayton, *Ecl.* v. “ To *rape* the field with touches of his string.” Compare Spenser, *Faer. Qu.* iv. ix. 6.

“ That with the sweetnesse of her rare delight

“ The prince half *rapt* —”

Rapt is sometimes, but less frequently, found in its literal sense ; as in Drayton, *Legend of P. Gaveston*, vol. ii. p. 569.

“ Like sportfull Jove with his *rapt* Phrygian page.”

There, held in holy passion still,
 Forget thyself to marble, till
 With a sad leaden downward cast
 Thou fix them on the earth as fast :
 And join with thee calm Peace, and Quiet, 45
 Spare Fast, that oft with Gods doth diet,
 And hears the Muses in a ring
 Aye round about Jove's altar sing :

See *Par. Lost*, B. iii. 522.

“ *Rapt* in a chariot drawn by fiery steeds.”

And *Par. Reg.* B. ii. 40. And compare Berni, *Orl. Innam.* L. i. c. xxv. ft. 42. “ *Rapito* in Paradiso.” WARTON.

“ *My rapt soul*” is a phrase in P. Fletcher’s *Purp. Island*, 1633, c. xii. ft. 73.

Ver. 41. *There, held in holy passion still,*
Forget thyself to marble,] It is the same sort of petrification in our author’s *Epitaph* on Shakspeare.

“ There thou, our fancy of itself bereaving,
 “ Dost make us *marble* by too much conceiving.”

In both instances, excess of thought is the cause. WARTON.

Ver. 43. *With a sad leaden downward cast*] Hence Gray’s expressive phraseology, of the same personage, *Hymn to Adversity*.

“ With *leaden* eye that loves the ground.” WARTON.

Mr. Thyer cites *Love’s Lab. Lost*, A. iv. S. iii.

“ In *leaden* contemplation —”

I observe that P. Fletcher gives “ *leaden eyes*” to Fornication personified, *Purp. Isl.* c. vii. ft. 19, and also to Despair, *ibid.* c. xli. ft. 32. But Milton’s beloved Spenser seems to have suggested the formation of this expressive line. *Epithalam.* v. 234.

“ But her *sad eyes*, still *fasten’d* on the ground,
 “ Are governed with goodly modesty,
 “ That suffers not one look to glance awry.”

And add to these retired Leisure,
 That in trim gardens takes his pleasure: 50
 But first, and chiefest, with thee bring,
 Him that yon soars on golden wing,
 Guiding the fiery-wheeled throne,
 The Cherub Contemplation;

Ver. 50. ——— *trim gardens*] Mr. Warton here observes, that affectation and false elegance were now carried to the most elaborate and absurd excess in gardening; and he notices, among similar monuments of extravagance in other countries, “the Garden at Hampton-Court, where in privet are figured various animals, the royal arms of England, and many other things:” from Lauremburgius, *Horticultura*, lib. i. cap. 29. p. 125. Francof. ad Moen. 1631, 4to. The *architecture du jardinage*, he thinks, may be also discovered in the “*spruce Spring, the cedarn alleys, the crisped shades and bowers,*” in *Comus*; and the “*trim garden*” in *Arcades*, v. 46.

An idea may be formed of these fashionable gardens from Sylvester’s *Du Bartas*, 1621, p. 181.

“Musing, anon through *crooked walks* he wanders,
 “Round-winding *rings*, and intricate *meanders*,
 “Fals-guiding *paths*, doubtfull beguiling *strays*,
 “And right-wrong errors of an endless *maze*:
 “Not simply *hedged* with a single *border*
 “Of *rosemary*, cut out with *curious order*
 “In *Satyrs, Centaurs, Whales, and half-men-Horses, &c.*”

This *trim garden*, gentle reader, is Du Bartas’s *Garden of Eden*! It is Adam, who walks in it, “*musings*,” whom we afterwards find near “*gurgling streams frizadoed on the gravell!*” p. 231.

Ver. 52. *Him that yon soars on golden wing,
 Guiding the fiery-wheeled throne,*

The Cherub Contemplation;] By contemplation, is here meant that stretch of thought, by which the mind ascends “To the first good, first perfect, and first fair;” and is therefore very properly said to *soar on golden wing, guiding the fiery-*

And the mute Silence hift along, 55
 'Lefs Philomel will deign a fong,

wheeled throne; that is, to take a high and glorious flight, carrying bright ideas of deity along with it. But the whole imagery alludes to the cherubick forms that conveyed the *fiery-wheeled* car in *Ezekiel*, x. 2. feq. See alfo Milton himfelf, *Par. Loft*, B. vi. 750. So that nothing can be greater or jufter than this idea of *Divine Contemplation*. *Contemplation*, of a more fedate turn, and intent only on human things, is more fitly defcribed, as by Spenfer, under the figure of an *old man*; time and experience qualifying men beft for this office. Spenfer might then be right in his imagery; and yet Milton might be right in his, without being fupposed to ramble after fome *fanciful Italian*.

HURD.

I cannot agree with Doctor Newton, that this representation of *Contemplation* has the gaiety of a Cupid. I know not that Cupid is ever feigned to *foar on golden wing* amid the brightness of the empyreum; nor that a cherub is an infantine angel, except in the ideas of a dauber for a country-church. To fay nothing, that gaiety cannot very properly belong to the notion of a being, who is “guiding the fiery-wheeled throne.” Shakspeare has indeed given us the vulgar Cherub, in *K. Hen. VIII. A. i. S. i.*

—— “ Their dwarfish pages were
 “ As Cherubims, all gilt,”

But, that Milton’s uniform conception of this fpecies of angel was very different, appears from various paffages of the *Paradise Loft*. Satan calls Beelzebub “fallen Cherub,” B. i. 57. Cherub and Seraph, part of the rebel warriour-angels, are “rolling in the flood with fcatter’d arms and enfigs,” *ibid.* 324. Again, “Millions of *flaming* fwords are drawn from the *thighs* of *mighty* Cherubim,” B. i. 665. The cherub Zephon is a leader of the *radiant files* of heaven; and, in the figure of a graceful young man, “fevere in youthful beauty,” rebukes Satan, B. v. 797, 845. “A cherubick watch, a cohort bright of watchful cherubim,” is ftationed on the eastern verge of Paradise, B. xi. 120, 128. Other examples are obvious. As Milton’s Satan is not a

In her sweetest saddest plight,
 Smoothing the rugged brow of night,
 While Cynthia checks her dragon yoke,
 Gently o'er the accustom'd oak : 60
 Sweet bird, that shunn'st the noise of folly,
 Most musical, most melancholy !

monster with cloven feet, horns, and a tail, so neither are his Cherubs Cupids.

Mr. Reed thinks that Milton is here indebted to Nabbes's *Mask Microcosmus*, now recently published, Reed's *Old Pl.* vol. ix. p. 126.

“ Mount thy thoughts upon the *wings*
 “ Of *Contemplation*, and aspire, &c.”

And it may be observed, that Melancholy, clothed in black, is a personage in the same *Mask*. Contemplation is personified in Fletcher's *Purp. Isl.* C. ix. st. 12. “ Still-musing *Contemplation*.” In English poetry, it is first personified by Spenser. WARTON.

Contemplation had been personified before by Sir Philip Sidney. See the *Arcadia*, 13th edit. p. 229. G. Wither seems to have supplied Nabbes with the phrase just cited : See Wither's *Juvenilia*, 1623, p. 21.

“ Mounted aloft on *Contemplation's wings*.”

But Milton possibly adverted to a passage in Machin's *Dumb Knight*, 1608, A. iii. S. i.

————— “ my soul
 “ With *golden wings of thought* shall mount the sky.”

I must however observe an expression of Petrarch, *Son.* lxxxiii.

“ Volo con l' *ali de' pensieri* al cielo.”

Ver. 62. *Most musical, &c.*] *L' Allegro* began with the morning or the day, and the lively salutations of the lark. *Il Penseroso*, with equal propriety, after a general exordium, opens with the night : with moonshine, and the melancholy musick of the nightingale. WARTON.

Thee, chauntrefs, oft, the woods among,
 I woo, to hear thy even-fong;
 And, miſſing thee, I walk unſeen 65
 On the dry ſmooth-ſhaven green,
 To behold the wandering moon,
 Riding near her higheſt noon,
 Like one that had been led aſtray
 Through the heaven's wide pathleſs way; 70
 And oft, as if her head ſhe bow'd,
 Stooping through a fleecy cloud.
 Oft, on a plat of riſing ground,
 I hear the far-off Curfeu ſound,

Ver. 66. ——— *ſmooth-ſhaven green,*] There is a ſimilar compound in Sylveſter's *Du Bart.* 1621, p. 432. "New-*ſhaven* fields." So, of the mower, *ibid.* p. 13.

"*Shaves*, with keen ſythe, the glory and delight
 "Of motly medowes."

Ver. 67. ——— *the wandering moon,*
 Riding near her higheſt noon,] So, in an elegant couplet in the *Translation of the Pſalms* aſſigned to Abp. Parker, p. 199.

"Sweet peace ſhalbe on euery ſide,
 "As long as *moone* her ſphere doth *ryde*."

Ver. 68. ——— *her higheſt noon.*] So, in *Par. Loſt*, B. v. 174, of the ſun:

—————"both when thou climb'ſt,
 "And when *high noon* haſt gain'd, and when thou fall'ſt."

See alſo B. iv. 564, and *Samſ. Agon.* v. 683, v. 1614. So, in *Harrifon's Deſcription of Britaine*, prefixed to *Hollingshead*, B. iii. C. vi. f. 171. "The huſbandmen dine at *high noone*, as they call it." WARTON.

See alſo my note on *Samſ. Agon.* v. 683.

Over some wide-water'd shore, 75
 Swinging flow with fullen roar :
 Or, if the air will not permit,
 Some still removed place will fit,
 Where glowing embers through the room
 Teach light to counterfeit a gloom ; 80

Ver. 78. *Some still removed place will fit,*] That is, "some quiet, *remote*, or unfrequented, place will suit my purpose." *Removed* is the ancient English participle passive for the Latin *Remote*. So Shakspeare, *Haml.* A. iv. S. iv. of the Ghost.

—— "Look with what a courteous action
 "It waves you to a more *removed* ground."

So, in the manuscript of the *Spirit's* Prologue to *Comus*,

—— "I was not sent to court your wonder
 "With distant worlds, and strange *removed* climes."

These instances will illustrate another passage in Shakspeare, which is also apposite to our text, *Meas. for Meas.* A. i. S. iv.

"How I have ever lov'd the life *remov'd* ;
 "And held in idle price to haunt assemblies,
 "Where youth, and cost, and witlefs bravery keeps."

Compare Shakspeare's *Sonn.* xcvi. Shakspeare has somewhere *removedness* for *solitude*. WARTON.

Ver. 79. *Where glowing embers through the room
 Teach light to counterfeit a gloom ;*] I wonder that Statius's "*pallet mala lucis imago*," was never here applied, *Theb.* iv. 424. Shakspeare has much the same image of a half-extinguished fire. *Mids. N. Dr.* A. v. S. ii. Oberon speaks,

"Through this house give glimmering light
 "By the dead and drowsy fire."

It is the same sort of subdued light in Spenser, *F. Q.* i. i. 14.

"A little glooming light, much like a shade."

WARTON.

Far from all resort of mirth,
 Save the cricket on the hearth,
 Or the belman's drowsy charm,
 To bless the doors from nightly harm.

He might have had Shakspeare's *Lucrece* also in view, as Mr. Malone has observed :

“ And dying eyes gleam'd forth their *asby* lights,
 “ Like *dying coals burnt out* in tedious nights.”

Ver. 83. *Or the belman's drowsy charm,
 To bless the doors from nightly harm.*] A superstition, as Mr. Bowle observes, contained in these lines of Chaucer. *Cant. T. v. 3479.* edit. Tyrwh.

“ I crouche thee from elves and from wightes ;
 “ Therwith the night spel said he anon rightes,
 “ On foure halves of the hous aboute,
 “ And on the threswold of the dore withoute :
 “ Jesu Crist, and faint Benedight,
 “ Blisse this hous from every wicked wight.”

See also Cartwright's *Ordinary*, A. iii. S. i. *Works*, p. 36. 1651. Such are the nocturnal evils deprecated by Imogen, going to rest. *Cymbeline*, A. ii. S. ii.

“ From fairies, and the *tempters* of the night,
 “ Guard me, beseech ye !”

In Robert Herrick's *Hesperides*, there is a little poem called the *Bellman*, which contains this charm, p. 139. edit. 1647. It begins thus,

“ From noise of scare-fires rest ye free,
 “ From murder, *Benedicite* !
 “ From all mischances, that may fright
 “ Your pleasing slumbers in the night,
 “ Mercie secure ye all, and keep
 “ The goblin from ye while ye sleep, &c.”

Anciently the watchman, which cried the hours, used these or the like benedictions. WARTON.

Or let my lamp at midnight hour, 85
 Be seen in some high lonely tower,
 Where I may oft out-watch the Bear,
 With thrice-great Hermes, or unsphere
 The spirit of Plato, to unfold
 What worlds or what vast regions hold 90
 The immortal mind, that hath forsook
 Her mansion in this fleshly nook :
 And of those Demons that are found
 In fire, air, flood, or under ground,

Ver. 86. *Be seen in some high lonely tower,*] The extraneous circumstance be *seen*, gives poetry to a passage, the simple sense of which is only, "Let me study at midnight by a lamp in a lofty tower." Hence a picture is created which strikes the imagination. WARTON.

Ver. 89. *The spirit of Plato,*] This shows, what sort of *Contemplation* he was most fond of. Milton's imagination made him as much a mystick, as his good sense would give leave.

HURD.

Ver. 93. *And of those Demons &c.*] Undoubtedly these notions are from Plato's *Timæus* and *Phædon*, and the reveries of his old commentators ; yet with some reference to the Gothick system of Demons, which is a mixture of Platonism, school-divinity, and christian superstition. The doctrine of these Spirits has been thus delivered. "There are fixe kinds of Spirits between heaven and hell. The first, who are those that remained in the *highest* region of the *ayre*, he calleth Angels of *fire*, because they are neere vnto that region, and perchance within it. The second kind is from the *middle* region of the *ayre* downward towards the earth. The third on the *earth* itselſe. The fourth in the *waters*. The fifth in the caues or *hollow vaultes* of the earth, &c." The *Spaniſh Mandeuile of Myracles*, &c. A translation from the Spanish, Lond. 1618. Disc. iii. p. 126. 4to. It is one of the visions of Thomas Aquinas, that God permitted some of the fallen

Whose power hath a true consent 95
With planet, or with element.

Angels, less guilty than the rest, in their descent or precipitation from heaven, to remain in the air, fire, water, and earth, till the day of judgement. Drayton has the same doctrine, *Polyolb.* Song 5, vol. ii. p. 757. In conformity to this theory, Milton's Satan, seated in "the middle region of thick air, convokes his potentates or counsellors," *Par. Reg.* B. ii. 121, &c. And hence another passage in the same poem is to be interpreted, B. iv. 201, where Satan means to prove the extent of his dominion, and his pretensions to the name and power of a god. See also B. i. 39, 44.

A Chorus in Andreini's *Adamo*, 1617, consists of Spirits of fire, air, water, and hell, or subterraneous, being the exiled Angels, "Choro di Spiriti ignei, aerei, acquatici, ed infernali, &c." These Spirits were supposed to controll the elements in which they respectively resided; and, when formally invoked or commanded by a magician, to produce tempests, conflagrations, floods, and earthquakes. See the *Spanish Mandeville*, just quoted, p. 126, 127, [and Burton's *Anat. Melancholy*, 1624, p. 41.] Of this school was therefore Shakspeare's Prospero in the *Tempest*, who, by the help or agency of demons, assigned to various parts of nature, boasts to have "bedimm'd the noontide sun, call'd forth the mutinous winds, &c." A. iv. S. i.

The Spirits which the necromancer Ismeno invokes, to take possession of the enchanted forest, are fallen Angels, who now controll the different elements which they inhabit, *Gier. Lib.* c. xiii. ft. 7.

"Udite, udite, o voi che de la stella
"Precipitar guì i folgori tonanti;
"Si voi che le tempeste e la procelle
"Mouete, habitator de l'aria erranti, &c."

It is to a magick performed by the same agency that Fletcher refers in the *Faithful Shepherdess*, A. iv. S. i.

"O you great-working Powers of earth, and air,
"Water, and forming fire, why have ye lent
"Your hidden virtue to so ill intent?"

Sometime let gorgeous Tragedy
In scepter'd pall come sweeping by,

I must add, that the notion of the fallen Angels having a controll of the elements, seems to have suggested to Milton the idea in *Par. Lost*, that Angels, in an unfallen state, had the same sort of power, B. vi. 221—224. See also B. x. 660, B. iv. 940. WARTON.

Ver. 97. *Sometime let gorgeous Tragedy*

In scepter'd pall come sweeping by,] By *scepter'd pall*, Doctor Newton understands the *palla honesta* of Horace, *Art. Poet.* v. 278. But Horace, I humbly apprehend, only means, that Æschylus introduced masks and better dresses. *Palla honesta* is simply a *decent robe*. Milton means something more. By cloathing Tragedy in her *scepter'd* pall, he intended specifically to point out *regal stories* the proper arguments of the higher drama. And this more expressly appears, from the subjects immediately mentioned in the subsequent couplet. Our author has also personified Tragedy, in the same meaning, where he gives her a bloody scepter, implying the distresses of kings, *El.* i. 37.

“ Sive cruentatum furiosa Tragedia sceptrum

“ Quassat, et effusis crinibus ora rotat.”

He then illustrates or exemplifies his personification.

“ Seu mœret Pelopea domus, seu nobilis Ili,

“ Seu luit incestos aula Creontis avos.”

These four Latin verses form the context now before us. In *Paradise Regained*, he particularises the *lofty grave tragedians* of Athens, B. iv. 266. And these are they who display the vicissitudes of human life by examples of *Great Misfortune*,

“ High actions and high passions best describing.”

To sum up all of what our author has said on this subject in the *Treatise of Education*, where he is speaking of heroick and tragick poetry, he recommended “ Attic Tragedies of *stateliest* and most *regal* argument.” Edit. 1673. p. 109. It may be further observed, that Ovid, whom Milton in some of his prose pieces prefers to all the Roman poets besides, has also marked the true, at least original, province of tragedy, by giving her a Scepter, *Amor.* L. lii. ii. 13.

Presenting Thebes, or Pelops' line,
 Or the tale of Troy divine ; 100
 Or what (though rare) of later age
 Ennobled hath the buskin'd stage.

But, O sad Virgin, that thy power
 Might raise Musæus from his bower !

“ *Læva manus sceptrum late regale tenebat.*”

Shakspeare has well expressed the regal drama, in the Prologue to *Henry the Eighth*, which he styles,

“ Sad, high, and working, full of *state and woe*,
 “ Such *noble* scenes as draw the eye to flow.”

I fear in this Note, I have been feebly, and perhaps unnecessarily, attempting to explain Horace's Art of Poetry, after Mr. Colman's masterly Commentary : in which, that valuable remain of ancient dramattick criticism is placed in a new light, and recalled to its proper and primary point of view. WARTON.

Ver. 101. ——— (*though rare*) Just glancing at Shakspeare. HURD.

Ver. 102. Drayton calls a song on Sir Bevis, “ a *buskin'd* straine,” but not in Milton's literal sense of *cothurnatus*, *Polyolb.* S. ii. vol. ii. p. 693. WARTON.

Buskin'd is used, in Milton's sense, in the *Return from Paruassus*, 1606.

“ Marlowe was happy in his *buskin'd* Muse.”

And (which is still more to the purpose) P. Fletcher's *Purp. Isl.* c. i. st. 12.

“ Who has not seen upon the mourning stage
 “ Dire *Atreus'* feast, and wrong'd *Medea's* rage,
 “ Marching in tragick state, and *buskin'd* equipage.”

From Milton Gray has applied “ *buskin'd* measures” to Shakspeare, *Bard* v. 128.

Ver. 104. *Might raise Musæus from his bower,*
Or bid the soul of Orpheus sing, &c.] Musæus and

Or bid the soul of Orpheus sing 105
 Such notes, as, warbled to the string,
 Drew iron tears down Pluto's cheek,
 And made Hell grant what love did seek !
 Or call up him that left half-told
 The story of Cambuscan bold, 110

Orpheus are mentioned together in Plato's *republick*, as two of the genuine Greek poets. Edit. Serran. vol. ii. 364. To Orpheus or his harp our author has frequent allusions. The harp is mentioned twice in the two poems with which we are at present concerned. In the *Treatate on Education*, p. 102. ut supr. "Melodious sounds on every side, that the *harp of Orpheus* was not more charming." And see *Paradise Lost*, B. iii. 17. But I must not here pass over the Preface to Philips's *Theatrum Poetarum*, already cited, in which are more manifest marks of Milton's hand than in the book itself. "Education is that *harp of Orpheus*, &c." p. 3. WARTON.

Ver. 107. *Drew iron tears down Pluto's cheek,*] In Spenser we find "iron eyes," *F. Q.* v. x. 28.

"That any *iron eyes* to see it would agrize." WARTON.

Ver. 109. *Or call up him that left half-told*
The story of Cambuscan bold, &c.] Hence it appears, that Milton, among Chaucer's pieces, was most struck with his *Squier's Tale*. It best suited our author's predilection for romantick poetry. Chaucer is here ranked with the sublime poets: his comick vein is forgotten and overlooked. See *Hist. Engl. Poetr.* vol. i. 398. WARTON.

Mr. Tyrwhitt, the very learned editor of Chaucer's *Canterbury Tales*, wishes, in his Introductory Discourse, that the mss. which furnished the *Squier's* Prologue, had supplied the deficient part of his *Tale*; but he fears the judgement of Milton was too true, that this story was left *half-told* by the author. For the outline of the unfinished part of this tale (*Cambuscan*,) see Mr. Tyrwhitt's Notes, vol. ii. p. 466, edit. 1798.

Of Camball, and of Algarfife,
 And who had Canace to wife,
 That own'd the virtuous ring and glafs ;
 And of the wonderous horfe of brafs,
 On which the Tartar king did ride :
 And if aught elfe great bards befide

Ver. 113. *That own'd the virtuous ring and glafs ;*] So Boiardo, *Orl. Inam.* L. i. c. xiv. ft. 49. Of Angelica's magick ring.

“ In bocca avea quell *anel vertuoso.*”

And, in the *Faerie Queene*, a fword tempered by Merlin is called “ the *vertuous* fteele,” B. ii. viii. 22. And the Palmer has a “ *vertuous* ftaffe,” ii. xii. 86. WARTON.

Ver. 114. *And of the wonderous horfe of brafs,*] Among the manufcripts at Oriel college in Oxford, is an old Latin treatife entitled *Fabula de æneo caballo*. Here I imagined I had difcovered the origin of Chaucer's *Squiers* Tale, fo replete with marvellous imagery, and evidently an Arabian fiction of the middle ages. But I was difappointed; for on examination, it appeared to have not even a diftant connection with Chaucer's ftory. I mention this, that others, on feeing fuch a title in the Catalogue, might not be flattered with the fame fpecious expectations of fo curious a difcovery, and miffed like myfelf by a fruitlefs inquiry. WARTON.

I have never been able to difcover the probable original of this tale; and yet I fhould be very hardly brought to believe that the whole, or even any confiderable part of it, was of Chaucer's invention. TYRWHITT.

Ver. 116. *And if aught elfe great Bards befide &c.*] From Chaucer, the father of Englifh poetry, and who is here diftinguifhed by a ftory remarkable for the wildnefs of its invention, our author feems to make a very pertinent and natural tranfition to Spenser; whose *Faerie Queene*, although it externally profefles to treat of tournaments and the trophies of knightly valour, of fictitious forefts, and terrifick enchantments, is yet allegorical, and contains a remote meaning concealed under the veil of a

In sage and solemn tunes have fung,
 Of turneys, and of trophies hung,
 Of forests, and enchantments drear,
 Where more is meant than meets the ear. 120

fabulous action, and of a typical narrative, which is not immediately perceived. Spenser sings in *sage and solemn tunes*, with respect to his morality, and the dignity of his stanza. In the mean time it is to be remembered, that there were other *great bards*, and of the romantick class, who sung in such tunes, and who *mean more than meets the ear*. Both Tasso and Ariosto pretend to an allegorical and mysterious meaning. And Tasso's enchanted forest, the most conspicuous fiction of the kind, might have been here intended.

Berni allows, that his incantations, giants, magick gardens, monsters, and other romantick imageries, may amuse the ignorant: but that the intelligent have more penetration, *Orl. Innam. L. i. c. xxv.*

“ Ma voi, ch' avete gl' intelletti fani,
 “ Mirate la *dottrine*, che *s'asconde*
 “ Sotte queste coperte alte e profonde.”

One is surpris'd, that Milton should have delighted in romances. The images of feudal and royal life which those books afford, agreed not at all with his system. A passage should here be cited from our author's *Apology for Sme'tymnuus*. “ I may tell you whither my younger feet wandered: I betook me among those lofty fables and romances, which recount in *solemn cantos* the deeds of knighthood, &c.” WARTON.

Ver. 119. *Of forests, and enchantments drear,*] Mr. Bowle here cites the title of a chapter in *Perceforest*, “ Comment le rois d'Angleterre entra en la forest, et des enchantements quil y trouua.” vol. i. C. xxiv. f. 27. He adds other notices of enchanted forests, from *Comedias* de Cervantes, T. i. 121. And *Batalla de Roncesvalles*, C. 31. ft. ult. There are fine strokes of imagination in Lucan's enchanted grove. In Boyardo's *Orlando*, the forest of Arden is the scene of many of Merlin's enchantments.

WARTON.

Ver. 120. *Where more is meant than meets the ear.*] Mr.

Thus, Night, oft see me in thy pale career,
Till civil-suited Morn appear,
Not trick'd and frounc'd as she was wont
With the Attick boy to hunt,

Bowle refers to Seneca, *Epist.* 114. "In quibus plus intelligendum est quam audiendum." WARTON.

Ver. 121. *Thus, Night, oft see me in thy pale career,*] Hitherto we have seen the *night* of the melancholy man. Here his *day* commences. Accordingly, this second part or division of the poem is ushered in with a long verse. WARTON.

Ver. 122. *Till civil-suited Morn appear,*] Plainly from Shakspeare, as Doctor Newton and Mr. Bowle have separately observed, *Rom. and Jul.* A. iii. S. iv.

"Come, *civil* Night,
"Thou *sober-suited* matron, all in black."

Where *civil* is *grave, decent, solemn.* As in *Twelfth Night*, A. iii. S. iv.

"Where is Malvolio?—he is *sad* and *civil*."

An use of *civil* in Beaumont and Fletcher, where it is applied to the colour of dress, is still more illustrative of the text, *Woman's Prize*, A. iii. S. iii.

"That fourteen yard of fatten give my woman,
"I do not like the colour, 'tis too *civil*." WARTON.

To *civil-suited* and *sober-suited* may be added a similar compound from the *Hist. of Orlando Furioso*, 1599.

"Phœbus, put out thy *sable-suited* wreath,
"Clad all thy spheres in darke and mourning weedes."

Ver. 123. *Not trick'd and frounc'd as she was wont*] The meaning of *frounc'd*, which seems most commonly to signify an excessive or affected dressing of the hair, may be perhaps more fully illustrated from Drayton, *Mus. Elys. Nymph.* ii. vol. iv. p. 146.

"With dressing, braiding, *frowning*, flowring,
"All your jewels on me pouring."

But kercheft in a comely cloud, 125
 While rocking winds are piping loud,
 Or usher'd with a shower ftill,
 When the guft hath blown his fill,
 Ending on the rufsling leaves,
 With minute drops from off the eaves. 130

And from Spenser, *Faer. Qu.* i. iv. 14.

“ Some *frounce* their curled haire in courtly guife,

“ Some prancke their ruffes.”

It is from the French *Froncer*, to curl. WARTON.

Trick'd alfo fhould be explained, which means *dreffed out*, as in *A Woman kill'd with kindness*, 1617.

“ Brother, why have you *trick'd* me like a bride,

“ Brought me this gay attire, thefe ornaments ?”

And, in Sandys's *Travels*, of a Turkish bride: “ They *tricke* her in her richeft ornaments,” p. 66. edit. 1615.

Ver. 126. *While rocking winds are piping loud,*] So Shak-
 speare, yet not in fo abfolute a fenfe. *Mids. N. Dr.* A. i. S. i.

“ Therefore the winds *piping* to us in vain.” WARTON.

Ver. 127. Doctor Johnson, from this to the hundred and fifty-fourth verfe inclufively, thus abridges our author's ideas. “ When the morning comes, a morning gloomy with rain and wind, he walks into the dark tracklefs woods, falls afleep by fome murmuring water, and, with melancholy enthufiafm, expects fome dream of prognofication, or fome mufick played by aerial performers.” Never were fine imagery and fine imagination fo marred, mutilated, and impoverifhed, by a cold, unfeeling, and imperfect representation! To fay nothing, that he confounds two defcriptions. WARTON.

Ver. 130. *With minute drops*] A natural little circumftance calculated to impreff a pleafing melancholy; and which reminds one of a fimilar image in a poet that abounds in natural little circumftances. Speaking of a gentle Spring-Shower, “ 'Tis fcarce to patter heard,” fays Thomfon, *Seaf. Spring*, ver. 176.

DR. J. WARTON.

And, when the sun begins to fling
 His flaring beams, me, Goddess, bring
 To arched walks of twilight groves,
 And shadows brown, that Sylvan loves,
 Of pine, or monumental oak, 135
 Where the rude axe, with heaved stroke,

He means, by *minute drops from off the eaves*, not *small drops*, but *minute-drops*, such as drop at intervals, by minutes, for the shower was now over: as we say, minute-guns, and minute-bells. In *L'Allegro*, the lark bade good-morrow at the poet's window, through sweet-briers, honeysuckles, and vines, spreading, as we have seen, over the walls of the house. Now, their leaves are dropping wet with a morning-shower. WARTON.

Perhaps Milton remembered these lines in the *Tempest*:

“His tears run down his beard, like *winter's drops*

“*From eaves of reeds.*” MALONE.

Ver. 131. *And, when the sun begins to fling
 His flaring beams,*] So Drayton, *Nymphid.* vol. i.
 p. 1449.

“When Phebus with a face of mirth

“Had *flong* abroad his beames.” WARTON.

See also P. Fletcher, *Purp. Isl.* c. vi. st. 29, of the sun:

“Soon back he *flings* the too bold-venturing gleam.”

And Walkington's *Optick Glasse of Humors*, 1607.

“As *flaring* Phebus with his radiant face.”

And Chapman and Marlowe's *Hero and Leander*, 1637.

“And with his *flaring beames* mockt ugly night.”

Ver. 133. *To arched walks of twilight groves,*] Thus in Browne's *Britannia's Pastorals*, now in high reputation, B. ii. S. iv. p. 104.

“Now wanders Pan the *arched* groves and hills.”

Again, *ibid.* S. ii. p. 44.

“Downe through the *arched* wood the shepherds wend.”

See also *Comus*, in the manuscript, v. 181, and *Paradise Regained*, B. ii. 294, and *Par. Lost*, B. i. 304, B. ix. 1107. WARTON.

Was never heard the Nymphs to daunt,
 Or fright them from their hallow'd haunt.
 There in close covert by some brook,
 Where no profaner eye may look,
 Hide me from day's garish eye,
 While the bee with honied thigh,

140

Ver. 141. *Hide me from day's garish eye,*] So in *Par. Lost*,
 B. v. 171.

“Thou sun, of this great world both *eye* and *foul*.”
 And Spenser, *Faer. Qu.* i. iii. 4.

“As the great *eye* of heaven shyned bright.”
 But to come more closely to the text. In *Sonn.* i. 5.

“Thy liquid notes that close the *eye* of *day*.”
 See also *Comus*, v. 978.

Mr. Bowle adds from Sylvester, p. 84. edit. ut supr.

—————“*Daye's* glorious *eye*.”

*The old play of *Lingua*, A. v. S. vi.

———“Heaven's bright sun, the *day's* most glorious *eye*.”

Browne, *Brit. Past.* B. i. S. i. p. 3.

“Whilst that the *daye's* sole *eye* doth guild the seas.”

And Shakspeare, *Rich. II.* A. iii. S. ii. “When the searching
eye of *heaven* is hid.” WARTON.

The “*garish eye*” is the *glaring* eye of Day. So, in *Rom.*
and Jul. A. iii. S. iv, as doctor Newton has observed, “the
garish sun.” It is a favourite word with Drayton, who applies
 it, in the sense of *fine, gaudy*, to “*fields*,” in his *Owle*, 1604,
 and to “*flowers*,” in his *Nymph.* 5. 1630; whence perhaps
 “the *garish columbine*” of Milton. See Note on *Lycidas*,
 v. 143.

Ver. 142. *While the bee with honied thigh, &c.*] So Virgil,
Ecl. i. 56.

“Hyblæis apibus florem depasta salicti,

“Sæpe levi somnum suadebit inire susurro.”

That at her flowery work doth sing,
 And the waters murmuring,
 With such consort as they keep, 145
 Entice the dewy-feather'd Sleep;
 And let some strange mysterious Dream
 Wave at his wings in aery stream
 Of lively portraiture display'd,
 Softly on my eye-lids laid. 150

On the hill Hymettus, the haunt of learning, the bee is made to invite to meditation, with great elegance and propriety, *Par. Reg.* iv. 247, &c. Compare also Drayton's *Owle*, 1604.

“ See the small *brookes* as through these groves they travel,

“ With the smooth cadence of their *murmuring*;

“ Each *bee* with *honie* laden to the *thye*.” WARTON.

Compare also Nash's *Summer's Last Will and Test*. 1600.

“ *Murmuring* springs, *musicians* of sweete *sleepe*.” And Randolph's *Poems*, edit. 1640, p. 30.

“ And gentle springs a gentle *murmure* keep,

“ To lull him to a quiet sleep.”

Ver. 147. *And let some strange mysterious Dream*

Wave at his wings in aery stream

Of lively portraiture display'd,

Softly on my eye-lids laid.] I do not exactly un-

derstand the whole of the context. Is the Dream to wave at Sleep's wings? Doctor Newton will have *wave* to be a verb neuter: and very justly, as the passage now stands. But let us strike out *at*, and make *wave* active.

———“ Let some strange mysterious Dream

“ Wave his wings, in aery stream, &c.”

“ Let some fantastick *Dream* put the wings of *Sleep* in motion, which shall be *displayed*, or expanded, in an *airy* or soft *stream* of visionary imagery, gently falling or settling on my eye-lids.” Or, *his* may refer to *Dream*, and not to *Sleep*, with much the same sense. In the mean time, supposing *lively* adverbial, as

And, as I wake, sweet musick breathe
Above, about, or underneath,

was now common, *displayed* will connect with *pourtraiture*, that is, “*pourtraiture* lively displayed,” with this sense, “Wave his wings, in an airy stream of rich pictures so *strongly displayed* in vision as to resemble real *Life*.” Or, if *lively* remain as an adjective, much in the same sense, *displayed* will signify *displaying* itself. On the whole, we must not here seek for precise meanings of parts, but acquiesce in a general idea resulting from the whole, which I think is sufficiently seen. The expression *on my eye-lids laid*, is from Shakspeare, *Mids. N. Dr.* A. ii. S. ii.

“The juice of it *on* sleeping *eye-lids laid*.”

In the same strain, Fletcher in the *Faithful Shepherdess*, A. ii. S. i. vol. iii. p. 126.

—————“Sweetest slumbers,

“And soft silence, fall in numbers

“*On your eye-lids*.”

Nor must I forget an exquisite passage in *Par. Lost*, B. iv. 614.

—————“The timely dew of sleep,

“Now falling with soft slumbrous weight, inclines

“Our eye-lids.”

Where the language would insensibly lull us asleep, did not the imagery keep us awake. WARTON.

Ver. 151. *And, as I wake, sweet musick breathe*

Above, about, or underneath,] This wonderful

musick, particularly the subterraneous, proceeding from an invisible cause, and whispered to the pious ear alone, by some guardian spirit, or the genius of the wood, was probably suggested to Milton's imagination by some of the machineries of the Masks under the contrivance of Inigo Jones. Hollinhead, describing a very curious device or spectacle presented before queen Elizabeth, insists particularly on the secret or mysterious musick of some fictitious Nymphs, “which, he adds, surely had been a noble hearing, and the more melodious for the variety [novelty] thereof, because it should come secretly and strangely out of the earth.” *Hist.* iii. f. 1297. Perhaps the poet's whole

Sent by some Spirit to mortals good,
Or the unseen Genius of the wood.

idea was from one of these representations, in which the chief aim of the inventor was to surprise. Jonson, in a Masque called a *Particular Entertaynment of the Queene and Prince at Altrope*, 1603, has this stage-direction. "To the found of excellent soft musike, that was there concealed in the thicket, there came tripping up the lawne a beavy of faeries," &c. p. 871. edit. 1616. And the Satyr hearing it says,

"Here, and there, and every where?"

"Some solemnities are nere,

"That these *changes* strike mine eare."

And Shakspeare drew from the same source, although the general idea is from Plutarch, *Anton. Cleopatr.* A. iv. S. iii. The soldiers are watching before the palace. "*Musick of hautboys under the stage.*—2 *Sold.* Peace, what noise? 1 *Sold.* Lift, Lift! Musick i'th' air. 3 *Sold.* Under the *earth*, &c." Sandys, in the Notes to his English Ovid, says, that "In the garden of the Tuilleries at Paris, by an artificial device *underground* invented for musicke, I have known an echo repeat a Verse." Edit. Oxon. 1632. p. 103. Psyche in Apuleius, sleeping on a green and flowery bank near a romantick grove, is awakened by invisible fingers and unseen harps, *Aur. Asin.* l. v. p. 87. b. edit. Beroald. By the way, the whole of this fiction in Apuleius, where Psyche, wafted by the zephyrs into a delicious valley, sees a forest of huge trees, containing a superb palace richly constructed of ivory, gold, and precious stones, in which a sumptuous banquet accompanied with musick is most luxuriously displayed, no person in the mean time appearing, has been adopted by the Gothick romance-writers. Rinaldo, in Tasso's *Enchanted Forest*, hears unseen harps and fingers, c. xvi. st. 67.

WARTON.

Ver. 152. *Above, about, or underneath,*] This romantick passage has been imitated by an author of a strong imagination, an admirer and follower of our poet, Thomson, in *Summer*, first Edit. p. 39. The context is altered rather for the worse in the later editions.

But let my due feet never fail 155
 To walk the studious cloysters pale,
 And love the high-embowed roof,
 With antick pillars massy proof,

“ And, frequent, in the middle watch of night,
 “ Or, all day long, in desarts still, are heard,
 “ Now here, now there, now wheeling in mid sky,
 “ Around, or underneath, aerial sounds,
 “ Sent from angelick harps, and voices join’d;
 “ A happiness bestow’d by us alone,
 “ On Contemplation, or the hallow’d ear
 “ Of poet, swelling to seraphick strain.”

Dr. J. WARTON.

Adam speaks, with transport, of the “ *aereal* musick of cherubick songs, heard by night from the neighbouring hills.”
Par. Lost, B. v. 547. See *Tempest*, A. i. S. ii.

“ Where should this musick be, i’ *the air*, or *the earth*?
 “ It sounds no more! —

———“ I hear it now *above* me.” WARTON.

Ver. 156. Perhaps, “ The studious cloyster’s *Pale*.” *Pale*, enclosure. Milton is fond of the *singular* number. In the next line follows as in apposition, “ *the high-embowed roof*.”

WARTON.

Ver. 157. *And love the high-embowed roof*,] Highly-vaulted. *Embowed* is *arcuatus*, *arched*. It is the same word in *Comus*, v. 1015.

“ Where the *bow’d* welkin flow doth bend.”

See Gascoigne’s *Jocasta*, A, i. S. ii. fol. 78. a. edit. 1587.

“ The gilted roofes *embowd* with curious worke.”

That is, “ *vaulted* with curious work.” See more instances in *Observ. F. Qu.* ii. 134. And Sylvester, edit. 1605. p. 70, 246.

Old saint Paul’s cathedral, from Hollar’s valuable plates in Dugdale, appears to have been a most stately and venerable pattern of the Gothick style. Milton was educated at saint Paul’s school, contiguous to the church; and thus became impressed

And storied windows richly dight,

Casting a dim religious light :

160

with an early reverence for the solemnities of the ancient ecclesiastical architecture, its vaults, shrines, iles, pillars, and painted glass; rendered yet more awful by the accompaniment of the choral service. WARTON.

But Milton here perhaps alluded to the *storied windows* of King's College Chapel; with the beauty, richness, and sacred subjects of which, he must have been struck, while a student at Cambridge.

Ver. 159. *And storied windows richly dight,*] Storied, or *painted with stories*, that is, *histories*. That this is precisely the meaning of the word *storied*, we may learn from Harrison's *Description of England*, written about the year 1580, and prefixed to the first volume of Hollinshead. "As for our churches, all images, shrines, tabernacles, roodlofts, and monuments of idolatry, are removed, taken downe, and defaced: onelie the *stories* in the glasswindowes excepted, which for want of sufficient store of new stuffe, and by reason of extream charge that should grow by the alteration of the same into *white panes* throughout the realme, are not altogether abolished in most places at once, but by little and little suffered to decaie, that *white glasse* may be provided and set up in their roomes." B. ii. c. i. p. 138. col. 2. 30. These *stories*, from whence came Milton's epithet *storied*, Harrison, who appears to have been a puritan, ranks among the monuments of *idolatry*, as being representations or images. In *Comus*, we find the verb *story*, v. 525.

In Chaucer, *storial* occurs for *historical*, LEG. CLEOPATR. v. 123. p. 343. edit. Urr.

"And this is *storial* sothe, it is no fable."

In barbarous latinity, *storia* is sometimes used for *historia*. "Item volo et ordino, quod liber meus Chronicarum et *storiarum* Franciæ, scriptarum in Gallico, &c." Prolog. ad Chron. Franc. tom. iii. *Collect. Historic. Franc.* p. 152. Again, of a benefactor to a monastery, "Fecit aliam vestem cum *storiis* crucifixi Domini." *S. Anastas. in S. Leon.* iii. Apud Murator. p. 200. tom. iii. To this extract many others from monastick records might be

There let the pealing organ blow,
 To the full-voic'd quire below,
 In service high, and anthems clear,
 As may with sweetness, through mine ear,
 Dissolve me into ecstasies, 165
 And bring all heaven before mine eyes.

easily added, which are particularly applicable to the text, as they prove the frequent use of the word *storia* for scriptural history. One of the arguments used by the puritans for breaking the painted glafs in church windows, was because by darkening the church, it obscured the new light of the gospel. WARTON.

It may be added, that they also proposed to the Parliament “that the walls of the churches should be *coloured black*, to putt men in minde of that blacknesse and darknesse that is within them.” See Nickolls’s *State-Papers*, p. 99.

Ibid. ——— *richly dight*,] A frequent phrase in our elder poetry. Thus, in Drayton’s *Owle*, 1604.

“Into a chamber very *richly dight*.”

And after him Sylvester, in his *Du Bartas*, ed. 1621, p. 1198. *The Woodmans Bear*, ft. 3.

“And Aurora, *richly dight*.”

So also Browne, *Brit. Past.* B. ii. S. iii.

“The Morning now in colours *richly dight*.”

And, in bishop Hall’s *Satires*;

————— “in rhimes all *richly dight*.”

Ver. 161. Of this species of pensive pleasure, he speaks in a very different tone in the *Answer to the Eikon Bas.* §. xxiv. In his Prayer he “[the king] remembered what voices of joy and gladness there were in his Chapel, God’s house in his opinion, between the singing men and the organs:—the vanity, superstition, and misdevotion of which place, was a scandal far and near; wherein so many things were sung and prayed in those songs which were not understood, &c.” Again, with similar contempt, §. xxv. “His *glory* in the gaudy copes, and *painted* windows, and *chaunted* service-book, &c.” *Pr. W.* i. 429, 531.

WARTON.

And may at last my weary age
 Find out the peaceful hermitage,
 The hairy gown and mossy cell,
 Where I may sit and rightly spell
 Of every star that heaven doth shew,
 And every herb that sips the dew;
 Till old experience do attain
 To something like prophetick strain.

These pleasures, Melancholy, give,
 And I with thee will choose to live.

Ver. 167. *And may at last my weary age
 Find out the peaceful hermitage,*] So, in the *Legend
 of Humph. Duke of Glocester*, by Middleton, 1600, ft. 26.

“ So fares it with this Duke, whose young dayes spent

“ In vertuous studies, and true holines,

“ Sets downe himselfe, now with a full intent,

“ To spend his *weary age* in quietnesse.”

Ver. 168. It should be remarked, that Milton wishes to die
 in the character of the *melancholy* man. WARTON.

Ver. 169. *The hairy gown*] In the manuscript of Milton's
Mask, the hermit's hairy gown is mentioned, v. 390.

“ His bookes, or his *haire-gowne*, &c.” WARTON.

Ver. 172. *And every herb that sips the dew;*] It seems pro-
 bable that Milton was a student in botany. For he speaks with
 great pleasure of the hopes he had formed of being assisted in
 this study by his friend Charles Deodate, who was a physician.
Epitaph. Damon. v. 150.

“ Tu mihi percurres medicos, tua gramina, succos, &c.”

WARTON.

Of *L'Allegro* and *Il Penseroso*, I believe, opinion is uniform;
 every man that reads them, reads them with pleasure. The

author's design is not, what Theobald has remarked, merely to show how objects derive their colours from the mind, by representing the operation of the same things upon the gay and the melancholy temper, or upon the same man as he is differently disposed; but rather how, among the successive variety of appearances, every disposition of mind takes hold on those by which it may be gratified.

The *cheerful* man hears the lark in the morning; the *pensive* man hears the nightingale in the evening. The *cheerful* man sees the cock strut, and hears the horn and hounds echo in the wood; then walks, *not unseen*, to observe the glory of the rising sun, or listen to the singing milk-maid, and view the labours of the plowman and the mower; then casts his eyes about him over scenes of smiling plenty, and looks up to the distant tower, the residence of some fair inhabitant; thus he pursues rural gaiety through a day of labour or of play, and delights himself at night with the fanciful narratives of superstitious ignorance.

The *pensive* man, at one time, walks *unseen* to muse at midnight; and, at another, hears the solemn curfew. If the weather drives him home, he sits in a room lighted only by *glowing embers*; or by a lonely lamp outwatches the North Star; to discover the habitation of separate souls; and varies the shades of meditation, by contemplating the magnificent or pathetick scenes of tragick and epick poetry. When the morning comes, a morning gloomy with rain and wind, he falls asleep by some murmuring water, and with melancholy enthusiasm expects some dream of prognostication, or some musick played by aërial performers.

Both Mirth and Melancholy are solitary, silent, inhabitants of the breast, that neither receive nor transmit communication; no mention is therefore made of a philosophical friend, or of a pleasant companion. The seriousness does not arise from any participation of calamity, nor the gaiety from the pleasures of the bottle.

The man of *cheerfulness*, having exhausted the country, tries what *towered cities* will afford, and mingles with scenes of splendour, gay assemblies, and nuptial festivities; but he mingles a

mere spectator, as, when the learned comedies of Jonson, or the wild dramas of Shakspeare, are exhibited, he attends the theatre.

The *pensive* man never loses himself in crowds, but walks the cloister, or frequents the cathedral. Milton probably had not yet forsaken the Church.

Both his characters delight in music; but he seems to think that cheerful notes would have obtained from Pluto a complete dismissal of Eurydice, of whom solemn sounds procured only a conditional release.

For the old age of Cheerfulness he makes no provision; but Melancholy he conducts with great dignity to the close of life. His Cheerfulness is without levity, and his Pensiveness without asperity.

Through these two poems the images are properly selected, and nicely distinguished; but the colours of the diction seem not sufficiently discriminated. I know not whether the characters are kept sufficiently apart. No mirth can, indeed, be found in his melancholy; but I am afraid that I always meet some melancholy in his mirth. They are two noble efforts of imagination.

JOHNSON.

Of these two exquisite little poems, I think it clear that the last is the most taking; which is owing to the subject. The mind delights most in these solemn images, and a genius delights most to paint them. HURD.

Hughes, after "prophetick strain," added "the following Supplement and Conclusion to Mr. Milton's incomparable Poem entitled "*Il Penseroso, or the Pensive Man.*" See Hughes's *Poems*, edit. 12mo. Lond. 1735. vol. i. Pref. p. lviii. *

"There let Time's creeping Winter shed

"His hoary snow around my head:

"And while I feel, by fast degrees,

"My sluggish blood wax chill and freeze,

"Let thought unveil to my fix'd eye

"The scenes of deep eternity:

"Till, life dissolving at the view,

"I wake, and find those visions true."

* This little introduction was written by the Rev. W. Duncomb, of Canterbury, Hughes's editor: who, in his Preface, has quoted Milton's *Lycidas* with feeling and judgement, p. iii.

But this addition was not made by Hughes, as I apprehend, from any peculiar predilection for Milton's Poem. Hughes was a frequent and professed writer of cantatas, masks, operas, odes and songs for musick. In particular, before the introduction of Italian operas on the English stage, he wrote six cantatas, composed by Pepusch, which were designed as an essay or specimen, the first in its kind, for compositions in English after the Italian manner. He was also employed in fitting old pieces for musick. In the year 1711, sir Richard Steele, and Mr. Clayton a composer, established concerts in York-Buildings; and there is a letter dated that year, written by Steele to Hughes, in which they desire him, to "alter this poem [*Dryden's Alexander's Feast*] for musick, preserving as many of Dryden's verses as you can. It is to be performed by a voice well skilled in Recitative: but you understand all these matters much better than Yours, &c." See *ibid.* p. xv. xvii. And. p. 127. And vol. ii. p. 71. The two projectors, we may probably suppose, were busy in examining collections of published poetry for words to be set to musick, for their concerts; and stumbled in their search on one or both of Milton's two poems. These they requested Hughes, an old and skilful practitioner in that sort of business, to alter and adapt for musical composition. What he had done for Dryden, he might be desired to do for Milton. This seems to be the history of Hughes's supplemental lines. Hughes, however, has an expression from *Comus*, in his *Thought on a Garden*, written 1704. *Poems*, vol. i. p. 171. v. 3.

"Here Contemplation prunes her wings."

See *Com.* v. 377, 378. And the Note.

L' Allegro and *Il Penseroso* may be called the two first descriptive poems in the English language. It is perhaps true, that the characters are not sufficiently kept apart. But this circumstance has been productive of greater excellencies. It has been remarked, "No mirth indeed can be found in his melancholy, but I am afraid I always meet some melancholy in his mirth." Milton's is the dignity of mirth. His cheerfulness is the cheerfulness of gravity. The objects he selects in his *L' Allegro* are so far gay, as they do not naturally excite sadness. Laughter and jollity are named only as personifications, and never exemplified.

Quips and *Cranks*, and *wanton wiles*, are enumerated only in general terms. There is specifically no mirth in contemplating a fine landscape. And even his landscape, although it has flowery meads and flocks, wears a shade of pensiveness; and contains *rufset* lawns, fallows *gray* and *barren* mountains, overhung with *labouring* clouds. Its old turretted mansion, peeping from the trees, awakens only a train of solemn and romantick, perhaps melancholy, reflection. Many a pensive man listens with delight to the milk-maid *singing blithe*, to the mower *whetting his scythe*, and to a distant peal of village-bells. He chose such illustrations as minister matter for true poetry, and genuine description. Even his most brilliant imagery is mellowed with the sober hues of philosophick meditation. It was impossible for the author of *Il Penseroso* to be more cheerful, or to paint mirth with levity; that is, otherwise than in the colours of the higher poetry. Both poems are the result of the same feelings, and the same habits of thought. See Note on *L'All.* v. 146.

Doctor Johnson has remarked, that, in *L'Allegro*, “no part of the gaiety is made to arise from the pleasures of the bottle.” The truth is, that Milton means to describe the cheerfulness of the philosopher or the student, the amusements of a contemplative mind. And on this principle, he seems unwilling to allow, that *Mirth* is the offspring of *Bacchus* and *Venus*, deities, who preside over sensual gratifications; but rather adopts the fiction of those more serious and sapient fablers, who suppose, that her proper parents are *Zephyr* and *Aurora*: intimating, that his cheerful enjoyments are those of the temperate and innocent kind, of early hours and rural pleasures. That critick does not appear to have entered into the spirit, or to have comprehended the meaning, of our author's *Allegro*.

No man was ever so disqualified to turn puritan as Milton. In both these poems, he professes himself to be highly pleased with the choral church-musick, with Gothick cloysters, the painted windows and vaulted iles of a venerable cathedral, with tilts and tournaments, and with masques and pageantries. What very repugnant and unpoetical principles did he afterwards adopt! He helped to subvert monarchy, to destroy subordination, and to level all distinctions of rank. But this scheme was totally inconsistent with the splendours of society, with *throngs of knights*

and barons bold, with store of ladies, and high triumphs, which belonged to a court. *Pomp, and feast, and revelry*, the show of Hymen, *with mask and antique pageantry*, were among the state and trappings of nobility, which he detested as an advocate for republicanism. His system of worship, which renounced all outward solemnity, all that had ever any connection with popery, tended to overthrow the *studious cloisters pale*, and the *high-embowed roof*; to remove the *storied windows richly dight*, and to silence the *pealing organ* and the *full-voiced quire*. The delights arising from these objects were to be sacrificed to the cold and philosophical spirit of calvinism, which furnished no pleasures to the imagination. WARTON.

ARCADES.

PART OF A MASK,

PRESENTED AT HAREFIELD,

BEFORE

ALICE, COUNTESS DOWAGER OF DERBY.

1840

ARCADES

PART OF A MASK

PRESENTED AT HANLEY

1840

ALICE, COUNTESS DOWAGER OF DERBY

PRELIMINARY NOTES

ON

ARCADES.

Harefield.

WE are told by Norden, an accurate topographer who wrote about the year 1590, in his *Speculum Britanniae*, under *Harefield* in Middlesex, “ There sir Edmond Anderson knight, lord chief Iustice of the common pleas, hath a faire house standing on the edge of the hill. The riuer Colne passing neere the same, through the pleasant meddowes and sweet pastures, yealding both delight and profit.” *Spec. Brit. P. i. page 21.* I viewed this house a few years ago, when it was for the most part remaining in its original state. It has since been pulled down: the Porter’s lodges on each side the gateway, are converted into a commodious dwelling-house. It is near Uxbridge: and Milton, when he wrote *Arcades*, was still living with his father at Horton near Colnebrooke in the same neighbourhood. He mentions the singular felicity he had in vain anticipated, in the society of his friend Deodate, on the shady banks of the river Colne. *Epitaph. Damon. v. 149.*

“ Imus, et arguta paulum recubamus in umbra,

“ Aut ad aquas Colni, &c.”

Amidst the fruitful and delightful scenes of this river, the Nymphs and Shepherds had no reason to regret, as in the *Third Song*, the Arcadian “ Ladon’s lillied banks.”

Unquestionably this Mask was a much longer performance. Milton seems only to have written the poetical part, consisting of these three Songs and the recitative Soliloquy of the Genius.

The rest was probably prose and machinery. In many of Jonson's *Masques*, the poet but rarely appears, amidst a cumbersome exhibition of heathen gods and mythology.

Arcades was acted by persons of Lady Derby's own family. The Genius says, v. 26.

“ Stay, gentle swains ; for, though in this disguise,
“ I see bright honour sparkle through your eyes.”

That is, “ Although ye are disguised like rusticks, and wear the habit of shepherds, I perceive that ye are of honourable birth, your nobility cannot be concealed.” WARTON.

It is probable, that these “ persons of Lady Derby's own family” were the children of the Earl of Bridgewater, who had married a daughter of the Countess. And *Arcades* perhaps was acted the year before *Comus*. In 1632 Milton went to reside with his father at Horton, in the neighbourhood of *Harefield*; and might have been soon afterwards desired to compose this dramattick entertainment. Lord Brackley, Mr. Thomas Egerton, and Lady Alice Egerton, the performers in *Comus*, appeared upon the stage at Court in 1633, in Carew's Mask of *Coelum Britannicum*; and *Arcades* might be a domestick exhibition somewhat prior to that of Carew's Mask; as being intended perhaps to try, and encourage, their confidence and skill, before they performed more publickly.

The Countess Dowager of Derby.

Alice, countess dowager of Derby, married *Ferdinando Lord Strange*; who on the death of his father Henry, in 1594, became earl of Derby, but died the next year. She was the sixth daughter of sir John Spenser of Althorpe in Northamptonshire. She was afterwards married [in 1600] to lord chancellor Egerton, who died in 1617. See Dugd. *Baron.* iii. 414. 251. She died Jan. 26, 1635-6, and was buried at Harefield. *Arcades* could not therefore have been acted after 1636. See MSS. *Willis*, Bibl. Bodl. fol. Num. viii. f. 54. Pedigr. Bucks. Harrington has an Epigram to this lady, B. iii. 47. *In praise of the Countesse of Derby, married to the Lord Chancellour.*

“ This noble countesse lived many yeeres
 “ With Derby, one of England’s greatest peerres ;
 “ Fruitfull and faire, and of so cleare a name
 “ That all this region marvell’d at her fame :
 “ But this brave peere extinct by hastned fate,
 “ She staid, ah ! too too long, in widowes state ;
 “ And in that state took so sweet state upon her
 “ All eares, eyes, tongues, heard, saw, and told, her
 “ honour, &c.”

A Dedication to this Lady Dowager Derby, full of the most exalted panegyrick, is prefixed to Thomas Gainsforde’s *Historie of Trebizonde*, a set of tales. Lond. 1616. 4to. A countess of Derby acted in Jonson’s *First Queene’s Masque at Whitehall*, 1605. See *Works* ut supr. p. 899. And in the *Second Queene’s Masque at Whitehall*, 1608. Ibid. p. 908. And again; in the *Masque of Queenes* at Whitehall, 1609. Ibid. p. 964. Perhaps, this is not our countess Dowager *Alice*; but Elizabeth, eldest daughter of Edward earl of Oxford, the Countess of earl William, who succeeded his brother Ferdinando. See also Birch’s *Prince Henry*, p. 196. An *Epicedium* of Latin verses, on the death of earl Henry, abovementioned, containing much panegyrick on earl Ferdinando, was printed at Oxford, 1593, 4to.

But Milton is not the only Great English poet who has celebrated this countess dowager of Derby. She was the sixth daughter, as we have seen, of sir John Spenser, with whose family Spenser the poet claimed an alliance. In his *Colin Clouts come home again*, written about 1595, he mentions her under the appellation of *Amarillis*, with her sisters *Phillis*, or Elizabeth, and *Charillis*, or Anne; these three of sir John Spenser’s daughters being best known at court. See v. 536.

“ Ne lesse praise-worthy are the Sisters three,
 “ The honour of the noble familie,
 “ Of which I meanest boast myself to be ;
 “ And most that unto them I am so nie :
 “ *Phillis*, *Charillis*, and sweet *Amarillis*.”

After a panegyrick on the two first, he next comes to AMARILLIS, or *Alice*, our lady, the dowager of the abovementioned Ferdinando lord Derby, lately dead.

" But *Amarillis*, whether fortunate,
 " Or else vnfortunate, as I aread,
 " That freed is from Cupids yoke by fate,
 " Since which, she doth new bands aduenture dread :
 " Shepheard, whatever thou hast heard to be
 " In this or that prayfd diuersly apart,
 " In her thou maist them all assembled see
 " And seald vp in the treasure of her heart."

And in the same poem, he thus apostrophises to her late husband earl Ferdinand, under the name *Amyntas* *. See v. 432.

" *Amyntas* quite is gone, and lies full lowe,
 " Having his *Amarillis* left to mone !
 " Helpe, o ye Shepheards, help ye all in this,
 " Her losse is yours, your loss *Amyntas* is ;
 " *Amyntas*, flowre of Shepheards pride forlorne :
 " He, whilst he liued, was the noblest fwaine
 " That euer piped on an oaten quill ;
 " Both did he other which could pipe maintaine,
 " And eke could pipe himselfe with passing skill."

And to the same lady *Alice*, when Lady Strange, before her husband Ferdinand's succession to the earldom, Spenser addresses his *Teares of the Muses*, published in 1591, in a Dedication of the highest regard : where he speaks of, " your excellent beautie, your virtuous behauour, and your noble match with that most honourable lorde the verie patterne of right nobilitie." He then acknowledges the *particular bounties* which she had conferred upon the poets. Thus the Lady who presided at the representation of Milton's *Arcades*, was not only the theme but the patroness of Spenser. The peerage-book of this most respectable Countess is the poetry of her times. WARTON.

* But if this poem, according to its dedication to Sir Walter Raleigh was printed in 1591, then *Amyntas* would be Henry lord Compton who died 1589, and *Amarillis*, *Anne* his widow. Consequently, *Alice* is not *Amarillis*, but another of the three sisters here celebrated. But I date the poem, for unanswerable reasons, in 1595-6. See *Life of Spenser*, prefixed to Mr. Ralph Church's edition of the *Faerie Queene*, Lond. 8vo. 1758. vol. i. pp. xviii. xxx. And compare Upton's edition, vol. i. *Pref.* p. xi. And his note, iii. vi. 45. Where *Amintas* may mean some other person. See *Dugd. Baron.* ii. 400. col. 2. 403. col. i. But this doubt does not affect the main purport of my argument.

It was so : and I am happy to have an opportunity of proving it by an additional circumstance, hitherto unknown. Marston wrote a *Mask*, entitled “ The Lorde and Lady of Huntingdon’s Entertainement of their right Noble Mother *Alice Countesse Dowager of Darby*, the firste nighte of her honor’s arrivall att the house of Ashby.” This *Mask* is in Manuscript, and belongs to the very curious collection of his Grace the Duke of Bridgewater. It has never been published. It is dedicated, in the following terms, “ To the right Noble Ladye *Alice Countesse Dowager of Darby*. Madam,

“ If my slight Muse may sute yo^r. noble merit,
 “ My hopes are crownd, and I shall cheere my spirit ;
 “ But if my weake quill droopes, or seems vnfitt,
 “ ’Tis not yo^r. want of worth, but mine of witt.”
 “ The servant of yo^r. honor’d Virtues, John Marston.”

I trust that a further account of this *Mask* may be acceptable to the curious and liberal reader. It opens thus, “ When hir Ladishipp approached the parke corner a full noyse of cornetts winded, and when she entered into the parke the treeble cornetts reported one to another as giueinge warninge of her honor’s neerer approach : when presently hir eye was saluted with an antique gate, &c. When the Countesse came neare the gate, an olde inchauntres, attired in crimeson velvet, wth. pale face, black haire, and dislykinge countenance, affronted her Ladishipp, and thus rudely saluted her :

“ *Woman, Lady, Princes, Nymph, or Goddes,*
 “ (*More, sure, you are not, and you seeme no lesse,*)
 “ Stay, and attempt not passadg through this porte :
 “ Heere the pale Lorde of sadnes keeps his courte,
 “ Rough-visadg’d Saturne, on whose bloudles cheeks
 “ Dull Melancholy fitts, who straightly seekes
 “ To fease on all that enter through this gate, &c,
 “ Myself Merimna, who still waight vppon
 “ Pale Melancholy and Desolation, &c.”

The whole of this speech, I should observe, is among the manuscripts in the British Museum ; but no more of the *Mask*.

I proceed therefore with the description in the Duke of Bridgewater’s manuscript. “ This speach thus ended, presently

Saturne yffued from forth the porte, and curiously behoulding the Countesses spake thus :

- “ Peace ; stay, *it is, it is, it is, even shee :*
 “ Hayle happy honors of Nobilitye !
 “ Did never Saturn see ? or nere see such ?
 “ What shoulde I style you ? &c.
 “ Sweete glories of your sex, know y^t yo^r. eyes
 “ Make milde the roughest planet of the skies ;
 “ Even wee, the Lorde y^t fitts on *ebon throanes*
 “ Circled with fighes and discontented groanes,
 “ Are forc’d at yo^r. faire prefence to relent ;
 “ At yo^r. approach all Saturn’s force is spent—
 “ *Hence solitary Beldam, sinke to nighte ;*
 “ *I giue vp all to joye, and to delight :*
 “ And now passe on, all-happye-making Dame, &c.

“ Then passed the whole troupe to the house ; vntill y^e Countesse hadd mounted the staires to the greate Chamber, on the topp of w^{ch} Merimna, having chaunged hir habitt all to white, mett her, and, whilst a conforte softly played, spake thus :
 Madam,

- “ See what a chaunge the spiritt of your eyes
 “ Hath wrought in vs, &c.”

After which “ the Countesse passed on to hir Chamber.” Then follows “ The *Masque*, presented by 4 knights, and 4 gentlemen, &c. The forme was thus. At the approach of the Countesses into the greate Chamber, the hoboyes played vntill the roome was marshaled ; which once ordered, a travers flyded away, presently a cloude was seene moue vp and downe almost to the topp of the greate Chamber, vpon w^{ch} Cynthia was discovered ryding ; hir habitt was blewe fatten fairely imbrodered with starres and cloudes ; who looking downe, and earnestly survaying the Ladies, spake thus :

- “ Are not we Cynthia ? and shall earthe displaye
 “ Brighter then us, and force vntimely daye ?
 “ What daring flames beame such illustrious light,
 “ Inforcing darknes from the claime of night ?

“ Vpp Aryadne, thie cleare beauty rouse,
 “ Thou northerne crowne, &c.

“ In the midst of this speech Ariadne rose from y^e bottome of the roome, mounted vpon a cloude w^{ch} waved vp vntill it came neere Cynthia ; where resting, Ariadne spake thus ;

“ Can our chaste Queene, searhing Appollo’s sister,
 “ Not know those stars that in yon valley glister ?
 “ Is vertue strange to Heauen ? &c.”

After many more compliments to the Ladies, Cynthia replies :

“ Lett’s visitt them, and slyde from our aboade ;
 “ Who loues not virtue, leaves to be a god.
 “ Sound, Spheares ; spreade yo^r. harmonious breath ;
 “ When mortalls shine in worth, gods grace the earth.

“ The cloudes descend, whilst soft musique foundeth : Cynthia and Ariadne dismount from their clouds, and, pacing vp to the Ladies, Cynthia, perceaving Aryadne wanting hir crowne of starrs, speaks thus :

“ But where is Ariadne’s wreath of starrs,
 “ Her eight pure fiers that studd with goulden barrs
 “ Her shyning browes ? Hath sweete-toung’d Mercury
 “ Aduanc’d his sonnes to station of y^e skye,
 “ And throan’d them in thy wreath, &c. ?

Ariadne. “ Queene of chaste dew, they will not be confyn’d,
 “ Or fyx themselves where Mercury assynde :
 “ But every night vpon a forrest side
 “ On which an eagle pearcheth they abyde,
 “ And honor her &c.

Cynthia. “ Tell them their err ; and say y^e wee, the Queene
 “ Of Night’s pale lampes, haue now the substance seene
 “ Whose shadowe they adore : goe, bring *those eight*
 “ At mighty Cynthia’s summons, &c.

“ Presently Ariadne sings this shorthe call ;

“ Musique, and gentle night,
 “ Beauty, youtnes cheefe delighte,
 “ Pleasures, all full invite

“ Your due attendance to this glorious roome :

“ Then, yf you haue or witt or vertue, come,

“ Ah come, ah come.

“ Suddenly vpon this fonge the cornetts were winded, and the travers that was drawn before the Masquers fanke downe: The whole shewe presently appeereth, w^{ch} presented it selfe in this figure: The whole body of it seemed to be the fyde of a steepely affending woodd; on the topp of w^{ch} in a fayre oake satt a goulden eagle; vnder whose wings satt in *eight* feuerall thrones the *eight* Masquers wth visards *like starres*, their helmes like Mercurye's wth the addition of fayre plumes of carnation and white; their antique doublets and other furniture futable to those cullours; the place full of shields, lights, and pages all in blew fatten robes imbrodered *wtb starres*. The Masquers, thus discouered, satt still vntill Ariadne pronounced this invocation, at w^{ch} thei descended:

“ Mercurian issue, sonnes of sonne of Joue;

“ By the Cyllenian rodd, and by the loue

“ Deuoutely chaste you vow Pasithea,

“ Descende, &c.

“ And O, if euer you were worthe the grace

“ Of viewing majesty in mortalls face,

“ Yf ere to perfect worth you vow'd hart's duty;

“ Shew spiritt, worth yo^r vertues and their beuty.

“ The violins vpon this played a newe *Measure*, in w^{ch} the Masquers danced; and ceasing, Cynthia spake:

“ Stay a little, and now breath yee,

“ Whilst theis Ladies grace bequeath yee;

“ Then mixe faire handes, &c.

“ Cynthia charmes hence what may displease yee,

“ From Ladies y^t are rudely coy,

“ Barring their loues from modest joy;

“ From ignorant silence, and proud lookes;

“ From those that aunswer out of bookes;

“ From those who hate our chaste delight;

“ I blesse the fortune of ach starry knight.

“ From Gallants who still court with oathes ;
 “ From those whose only grace is cloathes ;
 “ From bumbast stockings *, vile legg-makers ;
 “ From bearded, and greate Tobecca-takers ;
 “ I blesse the fortune of each starry Dame.
 “ Singe, that my charme may be more stronge ;
 “ The Goddes are bounde by verse and songe.

“ *The Songe.*

“ Audacious Nighte makes bolde the lippe ;
 “ Now all court chaster pleasure,
 “ Whilst to Apollo's harpe you trippe,
 “ And tread the gracing measure.
 “ Now meete, now breake, then fayne a warlike falley ;
 “ So Cynthea sports, and so the Godes may dalley, &c.
 “ During this *Songe* the Masquers presented their sheelds, and
 tooke forth their Ladyes to daunce.
 “ After they hadd daunced many measures, galliards, corantos,
 and lavaltoes, the night being much spent ; whilst the Masquers
 prepared themselves for their departing measure, Cynthea spake
 thus :

“ Now, pleasing, rest ; for see the nighte
 “ (Wherein pale Cynthea claimes her right)
 “ Is almost spent ; the morning growes,
 “ The rose and violett she strowes
 “ Vppon the high cœlestiall floore,
 “ 'Gainst Phœbus rise from's parramore :
 “ The Faeries, y^t my shades pursue
 “ And bath their feete in my colde dew,
 “ Now leaue their ringletts and be quiett,
 “ Least my brother's eye shoulde spy it.

* — *bumbast stockings,*] Marston here seems to sneer at the the spindle-
 shanked gentry of those days ; who probably stuffed out their stockings with
 cotton, in order to exhibit a good leg. To *bombast* or *bumbast* was, in this
 sense, a common expression : See Reed's *Old Pl.* vol. iii. 441. “ Is this fatten
 doublet to be *bombasted* with broken meat ? ” that is, *stuffed out*. See also
 Steevens's *Shaksp.* ed. 1793, vol. viii. 468, where the following passage is
 exhibited from Stubbs's *Anat. of Abuses*, 1595. “ The doublettes were so hard-
 quilted, stuffed, *bombasted*, and sewed, as they could neither worke, nor yet
 very well play, in them.”

“ Then now let every gracious starr
 “ Auoide at sound of Phœbus’ carr.
 “ Into your proper place retyre
 “ Wth bosomes full of beauties fier.
 “ Hence must slide the Queene of floodes,
 “ For day beginnes to gilde the woodes.
 “ Then whilst we singe, though you departe,
 “ Ile sweare y^t heere you leaue yo^r harte.

“ After this a shepherd sings “ a passionate ditty att my
 Lady’s departure:” He then presents the Countess with a scarf,
 and adds,

“ Farewell, farewell:
 “ Joy, Love, Peace, Health,
 “ In you longe dwell;
 “ Wth our farewell, farewell.

“ So the Countess passed on vntill she came through the little
 park, where Niobe presented hir wth a cabinet; and so de-
 parted.”

There is a loose sheet in the copy of the Mask, on which are
 written fourteen stanzas of six and four verses, each stanza being
 appropriated to a different Lady, and exhibiting a complimentary
 address to Lady Derby. The first stanza is a stanza of thanks
 from the Countess herself. There is no direction in what part
 of the Mask these verses were to be spoken. The speakers are
 in the following order: “ Lady Derby, Lady Huntingdon,
 Lady Hunfdon, Lady Berckly, Lady Stanhope, Lady Compton,
 Lady Fielding, Mrs. Gresly, Mrs. Packington, Mrs. K. Fischer,
 Mrs. Saychoverell, Mrs. M. Fischer, Mrs. Davers, Mrs. Eger-
 ton.”

I have been induced to make the preceding large extracts from
 the Mask, in order that the reader may comprehend the nature
 of these dramattick entertainments; which, in the sixteenth and
 seventeenth centuries, were performed frequently at Court, and
 in the private houses of the Nobility, not without prodigious
 expence in machinery and decoration; to which humour we cer-
 tainly owe the entertainment of *Arcades*, and the inimitable mask
 of *Comus*.

ARCADIES.

Part of an Entertainment presented to the Countess Dowager of Derby at Harefield, by some noble persons of her family; who appear on the scene in pastoral habit, moving toward the seat of state, with this Song.

I. SONG.

LOOK, Nymphs, and Shepherds, look,
What sudden blaze of majesty
Is that which we from hence descry,
Too divine to be mistook :
This, this is she

5

Ver. 1. *Look, Nymphs, and Shepherds, look, &c.*] See the ninth division of Spenser's *Epithalamion*. And Spenser's *April*, in praise of queen Elizabeth.

“ See, where she sits upon the grassie greene, &c.”

See also Fletcher's *Faithful Shepherdess*, A. i. S. i. Where the Satyr stops at seeing the shepherdess Clorin.

—— “ The Syrinx bright :

“ But behold a fairer sight. ——

—— “ For in thy sight,

“ Shines more awful majesty, &c.” WARTON.

Ver. 5. *This, this is she*] Our curiosity is gratified in discovering, even from slight and almost imperceptible traits, that Milton had here been looking back to Jonson, the most eminent mask-writer that had yet appeared, and that he had fallen upon

To whom our vows and wishes bend ;
Here our solemn search hath end.

Fame, that, her high worth to raise,
Seem'd erst so lavish and profuse,
We may justly now accuse
Of detraction from her praise ;
Lefs than half we find exprest,
Envy bid conceal the rest.

10

some of his formularies and modes of address. For thus Jonson, in an *Entertainment at Altrope*, 1603. *Works*, 1616. p. 874.

“ This is shee,
“ This is shee,
“ In whose world of grace, &c.”

We shall find other petty imitations from Jonson. Milton says, v. 106.

“ Though Syrinx your Pan’s mistress were,
“ Yet Syrinx well might wait on her.”

So Jonson, *ibid.* p. 871. Of the queen and young prince.

“ That is Cyparissus’ face,
“ And the dame has Syrinx’ grace ;
“ O, that Pan were now in place, &c.”

Again, Milton says, v. 46.

—— “ And curl the grove
“ In ringlets quaint.”——

So Jonson, in a *Masque at Welbeck*, 1633. v. 15.

“ When was old Sherwood’s head more quaintly curl’d ?”

But see below, at v. 46. And *Observat.* on Spenser’s *Faer. Q.* vol. ii. 256. WARTON.

The Countess of Derby is also addressed in the formulary, *This is she*, in Marston’s *Mask*. See *Prelim. Notes*.

Mark, what radiant state she spreads,
 In circle round her shining throne, 15
 Shooting her beams like silver threads;
 This, this is she alone,
 Sitting like a Goddess bright,
 In the center of her light.

Might she the wise Latona be, 20
 Or the tower'd Cybele
 Mother of a hundred Gods?
 Juno dares not give her odds:
 Who had thought this clime had held
 A deity so unparallell'd? 25

As they come forward, the Genius of the wood appears, and turning toward them, speaks.

Ver. 23. ——— give her odds:] Too lightly expressed for the occasion. HURD.

It certainly seems no very elegant phrase; but it was perhaps a mode of compliment usual in Milton's time. In a similar form Wither commends his mistress, in his beautiful little poem, *The Mistress of Philarete*, 1622.

“ Place her, where her form divine
 “ Shall to after-ages shine,
 “ And, without respect of odds,
 “ Vye renowne with Demy-Gods.”

Ver. 24. *Who had thought this clime had held
 A deity so unparallell'd?*] So, in the Prologue to Tasso's *Aminta*:

“ Chi crederia, che sotto umane forme,
 “ E sotto queste pastorali spoglie,
 “ Fosse nascosto un Dio? non mica un Dio
 “ Selvaggio, o della plebe degli Dei;
 “ Ma tra grandi, e celesti &c.”

Genius.

STAY, gentle Swains; for, though in this
disguise,

I see bright honour sparkle through your eyes;
Of famous Arcady ye are, and sprung
Of that renowned flood, so often sung,
Divine Alphéus, who by secret fluce 30
Stole under seas to meet his Arethuse;
And ye, the breathing roses of the wood,
Fair silver-buskin'd Nymphs, as great and good;
I know, this quest of yours, and free intent,
Was all in honour and devotion meant 35

Ver. 26. ————— *for, though in this disguise,*
I see bright honour sparkle through your eyes;] So,
in Sylvester's *Du Bartas*, 1621, p. 459, of king Solomon
“mask'd:”

“But yet whate’er he do, or can devise,
“Disguised glory shineth in his eies.”

See also the *Hist. of King Leir* &c. 1605, where Cordella says to
the French king, who is “disguised in palmer’s weeds:”

“Yet well I know, you come of royal race,
“I see such sparks of honour in your face.”

Ver. 27. ————— *through your eyes;]* Some
editions incorrectly read “in your eyes.”

Ver. 30. *Divine Alphéus, who by secret fluce*
Stole under seas to meet his Arethuse;] Virgil, *Æn.*
iii. 694.

—— “Alpheum, fama est, huc Elidis amnem
“Occultas egisse vias subter mare, qui nunc
“Ore, Arethusa, tuo, &c.” NEWTON.

To the great mistress of yon princely shrine,
 Whom with low reverence I adore as mine ;
 And, with all helpful service, will comply
 To further this night's glad solemnity ;
 And lead ye, where ye may more near behold 40
 What shallow-searching Fame hath left untold ;
 Which I full oft, amidst these shades alone,
 Have sat to wonder at, and gaze upon :
 For know, by lot from Jove I am the Power
 Of this fair wood, and live in oaken bower, 45
 To nurse the saplings tall, and curl the grove
 With ringlets quaint, and wanton windings wove.

Ver. 37. *With low reverence I adore*] Petrarc. *Son.* 192.
 Parte 1^{ma}.

“ L'adoro, e 'nchino, come cosa santa.”

Hence also Spenser, *Fa. Qu.* ii. ii. 41. of queen Elizabeth, “ Men

“ Doe her adore with sacred reverence.”

Ver. 46. ————— *and curl the grove*] So Drayton,
Polyolb. S. vii. vol. ii. p. 786. Of a grove on a hill.

“ Where she her *curled* head unto the eye may shew.”

Again, *ibid.* p. 789.

—— “ Banks crown'd with *curled* groves.”

Again, *ibid.* S. xii. vol. iii. p. 905.

“ Her *curled* head so high, that forests far and near, &c.”

Again, *ibid.* S. xv. vol. iii. p. 948.

“ Greeting each *curled* grove.”——

And in a line which perhaps Jonson remembered, *ibid.* S. xxxiii.
 vol. iii. p. 1111.

“ Where Sherwood her *curl'd* front into the cold doth shove.”

And Jonson, again, *to Sir R. Wroth*, edit. 1616. p. 822.

“ Along'th the *curled* woods, and painted meades.”

And all my plants I save from nightly ill
 Of noisome winds, and blasting vapours chill :
 And from the boughs brush off the evil dew, 50
 And heal the harms of thwarting thunder blue,

In Browne's *Inner Temple Masque*, p. 130. edit. Davies.

“ She without stormes the sturdy oakes can teare,
 “ And turne their rootes where late their *curl'd* tops were.”

And in his *Brit. Pastorals*, B. i. S. iv. p. 78.

“ And trees that on the hill-side comely grew
 “ Did nod their *curled* heads.” WARTON.

Drummond, in his Sonnet *To the Spring*, has

“ The Zephyrs *curl* the green *locks* of the plain.”

But Milton, I think, had his eye more particularly on Sylveſter's *Du Bartas*, 1621, p. 30, where the alliteration, as well as the phrase, is ſimilar : Speaking of forests :

“ When through their green boughs whifling winds do whirl,
 “ With wanton puffs, their *waving locks* to *curl*.”

Ver. 47. *With ringlets quaint,*] *Quaint* is here in the ſenſe of Shakspeare, *Mids. N. Dr.* A. ii. S. i.

“ And the *quaint* mazes in the wanton green
 “ For lack of tread are undiſtinguiſhable.” WARTON.

Ver. 48. *And all my plants I ſave from nightly ill,*
Of noisome winds, and blasting vapours chill :] This is the office of a kindred ſpirit in *Comus*, ſuppoſed to dwell in rural ſhrine, as our Genius of the grove at Harefield, in *oaken bower*. *Com.* v. 269.

“ Forbidding every bleak untimely fog
 “ To touch the *prosperous* growth of this tall wood.”

WARTON.

Ver. 50. *And from the boughs brush off the evil dew,*] The expreſſion and idea are Shaksperian, but in a different ſenſe and application. Caliban ſays, *Temp.* A. i. S. iv.

“ As *wicked dew* as e'er my mother *brush'd*,
 “ With raven's feather, from unwholſome fen, &c.”

Or what the crows dire-looking planet smites,
 Or hurtful worm with canker'd venom bites.
 When evening gray doth rise, I fetch my round
 Over the mount, and all this hallow'd ground;
 And early, ere the odorous breath of morn 56
 Awakes the slumbering leaves, or tassel'd horn

Compare *Parad. Lost*, B. v. 429.

—— “ From off the ground each morn

“ We brush mellifluous dews.” ——

The phrase hung on the mind of Gray,

“ Brushing with hasty steps the dew away.” WARTON.

Ver. 51. *And heal the harms of thwarting thunder blue,*

And what the crows dire-looking planet smites,] Com-

pare Shakspeare, *Jul. Cæs.* A. i. S. iii.

“ Have bar'd my bosom to the thunder-stone,

“ And when the crows blue lightning seem'd to open

“ The breast of heaven, &c.”

And *King Lear*, A. iv. S. vii. In the quarto copies.

“ To stand against the deep dread-bolted thunder?

“ In the most terrible and nimble stroke

“ Of quick crows lightning?” WARTON.

Ver. 56. ———— *the odorous breath of morn*] So, in
Par. Lost, B. iv. 641. “ Sweet is the breath of morn.” Dante
 gives a beautiful description of this odorous breath, *Purgat.*
 c. xxiii.

“ E quale annunziatrice degli albori

“ L' aura di Maggio muovesi, e orezza

“ Tutta impregnata dall' erba, e da fiori.”

Compare also an expression in the poetry of *Card. Bembo*:

“ Nell' odorato, e lucido, oriente.”

Ver. 57. ———— *tassel'd horn*] Spenser, *Faer. Qu.*
 i. viii. 3.

Shakes the high thicket, haste I all about,
 Number my ranks, and visit every sprout
 With puissant words, and murmurs made to blefs.
 But else in deep of night, when drowfiness 61
 Hath lock'd up mortal fenfe, then liften I
 To the celestial Syrens' harmony,
 That fit upon the nine infolded fpheres,
 And fing to thofe that hold the vital fhears, 65

———— “ an *horn* of bugle fmall,
 “ Which hung adowne his fide in twifted gold
 “ And *taffels* gay.” NEWTON.

Ver. 58. See *L'Allegr.* v. 56.

“ Through the *high* wood echoing shrill.” WARTON.

Ibid, ————— *haste I all about,*
Number my ranks, and visit every sprout] So the magi-
 cian Ifmeno, when he configns the enchanted foreft to his demons,
Gier. Lib. c. xiii. ft. 8.

“ Prendete in guardia quefta filva, e quefto
 “ *Piante*, che *numerate* a voi confegno.”

Poets are magicians. What they create they command. The
 bufinefs of one imaginary being is eafily transferred to another :
 from a bad to a good demon. WARTON.

Ver. 62. ————— *then liften I*

To the celestial Syrens' harmony,
That fit upon the nine infolded fpheres,] This is
 Plato's fyftem. Fate, or *Necelfity*, holds a fpindle of adamant :
 and, with her three daughters, Lachefis, Clotho, and Atropos,
 who handle the vital web wound about the fpindle, fhe conducts
 or turns the heavenly bodies. Nine Mufes, or Syrens, fit on the
 fummit of the fpheres ; which, in their revolutions, produce the
 moft ravifhing mufical harmony. To this harmony, the three
 daughters of *Necelfity* perpetually fing in correspondent tones.
 In the mean time, the adamantine fpindle, which is placed in the
 lap or on the knees of *Necelfity*, and on which *the fate of men*

And turn the adamantine spindle round,
On which the fate of Gods and Men is wound.

and gods is wound, is also revolved. This musick of the spheres, proceeding from the rapid motion of the heavens, is so loud, various, and sweet, as to exceed all aptitude or proportion of the human ear, and therefore is not heard by men. Moreover, this spherical musick consists of eight unisonous melodies: the ninth is a concentration of all the rest, or a diapason of all those eight melodies; which diapason, or *concentus*, the nine Sirens sing or address to the Supreme Being. This last circumstance, while it justifies a doubtful reading, illustrates or rather explains a passage in these lines, *At a solemn Musick*, v. 6.

“ That undisturbed song of *pure concent*,
“ Aye sung before the sapphire-colour’d throne,
“ To HIM that sits thereon.”

Milton, full of these Platonick ideas, has here a reference to this consummate or *concentual* Song of the ninth sphere, which is *undisturbed* and *pure*, that is, unallayed and perfect. The Platonism is here, however, in some degree christianised.

These notions are to be found in the tenth Book of Plato’s *Republick*, in his *Timæus*, and other parts of his works; but they cannot be well understood or digested without the assistance of Proclus, who yet has partly clouded the system with new refinements. Hence we are to interpret Spenser in the Platonick *Hymne in Honour of Beautie*.

“ For Love is a *celestiall harmonie*
“ Of likely hearts, composed of *starres concent*.”

WARTON.

Compare Chaucer’s *Assemble of Foules*, v. 60.

“ And aftir that the *melodie* herd he
“ That comith of thilke *speris thryis three*,
“ That welles of Musike ben, and *melodie*
“ In this worlde here, and cause of *harmonie*.”

And Sylvester, *Du Bart.* 1621, p. 301.

“ The supream Voice placed in *every sphear*
“ A *Siren sweet*.”

Such sweet compulsion doth in musick lie,
 To lull the daughters of Necessity,
 And keep unsteady Nature to her law, 70
 And the low world in measur'd motion draw
 After the heavenly tune, which none can hear
 Of human mould, with gross unpurged ear ;

Ver. 72. *After the heavenly tune, which none can hear
 Of human mould, with gross unpurged ear ;*] I do
 not recollect this reason in Plato, the *Somnium Scipionis*, or Ma-
 crobius. But our author, in an academick Prolusion on the *Musick
 of the Spheres*, having explained Plato's theory, assigns a similar
 reason. " Quod autem nos hanc *minime* audiamus harmoniam,
 sane in *causa* videtur esse, furacis Promethei audacia, quæ tot
 mala hominibus invexit, et simul hanc felicitatem nobis abstulit,
 qua nec unquam frui licebit, dum, sceleribus cooperti belluinis,
 cupiditatibus obrutescimus.—At si pura, si nivea gestaremus
 pectora,—tum quidem suavissima illa stellarum circumeuntium mu-
 fica personarent aures nostræ et opplerentur." *Prose-works*, vol.
 ii. 588. See *Observat.* on Spenser's *Faer. Qu.* vol. ii. 32. On
 the same principle, the airy musick which the waking poet hears
 in *Il Penseroso*, was sent only " by some Spirit to *mortals
 good.*" v. 153. And, in his prose-works, he mentions those
 " celestial songs to others *inapprehensible*, but not to those who
 were not defiled with women, &c." *Apol. Smectymn.* p. 178.
 edit. Tol. It is the same philosophy in *Comus*, v. 457.

" And in clear thought, and solemn vision,
 " Tell her of things which *no gross ear can hear.*"

I think this part of the system was more immediately suggested
 by Shakspeare, *Merch. of Ven.* A. v. S. i.

" There's not the smallest orb which thou behold'st,
 " But in his motion like an angel sings,
 " Still quiring: o the young-eyed cherubims :
 " Such harmony s in immortal sounds !
 " But, whilst this *muddy* vesture of decay
 " Doth grossly close us in, we *cannot hear it.*"

And yet such musick worthiest were to blaze
 The peerless highth of her immortal praise, 75
 Whose lustre leads us, and for her most fit,
 If my inferiour hand or voice could hit
 Inimitable sounds : yet, as we go,
 Whate'er the skill of lesser Gods can show,
 I will assay, her worth to celebrate, 80
 And so attend ye toward her glittering state ;

Milton's Genius of the Grove, being a spirit *sent from Jove*, and commissioned from heaven to exercise a preternatural guardianship over the *saplings tall*, to avert every noxious influence, and "to visit every sprout with puissant words and murmurs made to blest," had the privilege, not indulged to gross mortals, of hearing "the celestial Syren's harmony." This enjoyment, which is highly imagined, was a relaxation from the duties of his peculiar charge, in the depth or midnight when the world is locked up in sleep and silence. WARTON.

So, in Drummond's "*Elegie on the death of Prince Henry.*"

"Thou sweeter songs dost bear, and carolling,
 "Whilst heavens do dance, and quires of Angels sing,
 "Than muddy minds could feign."

Ver. 73. ———— *with gross unpurged ear ;*] Compare Shakspeare, *Midf. N. Dr.* A. iii. S. i.

"And I will purge thy mortal grossness so,
 "That thou wilt like an airy spirit go."

And see *Comus*, v. 997.

"Lift mortals, if your ears be true." WARTON.

See also his *Prose-Works*, edit. 1698, vol. i. 153. "God — purged also our deaf ears, and prepared them to attend his second warning trumpet &c."

Ver. 81. *And so attend ye toward her glittering state ;*] See Note on *Il Pens.* v. 37. A *state* signified, not so much a throne or chair of state, as a canopy. Thus Drayton, *Polyolb.* S. xxvi. vol. iii. p. 1168. of a royal palace.

Where ye may all, that are of noble stem,
Approach, and kifs her sacred vesture's hem.

“ Who, led from room to room, amazed is to see
“ The furnitures and *states*, which all embroideries be,
“ The rich and sumptuous beds, &c.”

Again, fol. edit. p. 73. col. 1.

“ While she fate under an *estate* of *lawne*.”

And see *Parad. Lost*, B. x. 445. Jonson affords a still more immediately apposite passage, *Hymenæi*, vol. v. 272.

“ And see where Juno ——

“ Displays her *glittering state* and *chair*.”

The Nymphs and Shepherds are here directed by the Genius to look and advance toward a *glittering state* or *canopy*, in the midst of the stage, in which the countess of Derby was placed as a Rural Queen. It does not appear, that the Second Song which here immediately follows, was now sung. Some machinery, or other matter intervened.

In this peculiar sense of *canopy*, and not under the general and popular idea of *pomp* or *dignity*, *state* is to be understood, in *Par. Lost*, B. vii. 440.

—— “ The swan with arched neck,
“ Between her white wings mantling, proudly rows
“ Her *state* with oary feet.” ——

Here is an affected and unnatural conceit, like too many others, even in Milton. He means, that the swan, in swimming, forms a superb canopy with her neck and head, under which she floats, or which she *rows forward* with her *feet*. WARTON.

I do not agree in the censure passed on Milton by Mr. Warton; for the *state* of the swan had been a common expression, in preceding poetry, to describe her motion. See my note on *Par. Lost*, B. vii. 439.

Ver. 83. *Approach and kifs her vesture's sacred hem.*] Fairfax, in the metrical Dedication of his Tasso to queen Elisabeth, commands his Muse not to approach too boldly, nor to soil “ her *vestures hem*.”

II. S O N G.

O'ER the smooth enamell'd green
Where no print of step hath been, 85

I must not quit Milton's *Genius* without observing, that a *Genius* is more than once introduced in Jonson's *Underwoods* and *Masques*. The poem on Lord Bacon's Birth-day, written 1620, thus opens,

"Hail happy *Genius* of this ancient pile!

"How comes it all things round about thee smile, &c."

The poet at entering York-house, starts at seeing the *Genius* of that venerable edifice, standing in the midst as in the act of performing some magick mystery, which diffuses a peculiar appearance of festivity and hospitality over every surrounding object. vol. vi. 425. In "Part of the King's Entertainment passing to his coronation," the *Genius* of London appears. Edit. fol. ut supr. 1616. p. 849. He says, somewhat in Milton's manner,

"When Brutus' plough first gave the infant bounds,

"And I, thy *Genius*, walk'd auspicious rounds

"In every furrow."

And in the *Entertainment at Theobalds*, 1607, the dialogue is chiefly supported by a *Genius*, p. 887. But what is still more to our purpose, the Fates, "the daughters of Night, who drawe out the chayne of Destinie, vpon whose threads both liues and times depend," are represented teaching future things "from their adamantine booke," to the *Genius* of this piece, who is the *Genius* of the palace of Theobalds. The stage-direction is, "The threee Parcæ, the one holding the rock, the other the spindle, and the third the sheers, with a book of adamant lying open before them, &c." p. 888. WARTON.

Ver. 84. ——— *enamell'd green*] I supposed that modern poetry had been originally obliged to Milton for the epithet *enamelled* in rural description. But under that application, it occurs repeatedly in Sylvester's *Du Bartas*, pp. 208, 262, 282, &c. edit. 1621. And in Drayton and Sydney. See *Lycid.* v. 139. WARTON,

Follow me, as I sing
 And touch the warbled string,
 Under the shady roof
 Of branching elm star-proof.

Follow me ; 90
 I will bring you where she sits,
 Clad in splendour as befits
 Her deity.
 Such a rural Queen
 All Arcadia hath not seen. 95

Add Marlow, Browne, Beaumont and Fletcher, and Carew.
 But compare, with this passage, Dante, *Inferno*, c. iv.

“ Colà diritto sopra ’l verde smalto

“ Mi fur mostrati gli spiriti magni.”

Ver. 85. *Where no print of step hath been,*] So, in *Par. Reg.*
 B. i. 298. “ By human steps untrod.” But see Petrarc. *Son.* 28.
 Parte 1^{ma}.

“ E gli occhi porto per fuggire intenti,

“ Dove vestigio uman l’ arena stampi.”

Ver. 88. *Under the shady roof*] In *Par. Lost*, B. v. 137.
 “ Under shady arborous roof.” WARTON.

Ver. 89. *Of branching elm star-proof.*] One of Peacham’s
Emblems is the picture of a large and lofty grove, which defies
 the influence of the moon and stars appearing over it. This
 grove, in the verses affixed, is said to be “ not pierceable to
 power of any starre.” See Peacham’s *Minerva Britannia*, p. 182.
 edit. 1612. 4to. But literally the same line is applied to a grove
 in the *Faerie Queene*, i. i. 7. Where Spenser seems to have imi-
 tated Statius, *Theb.* 8. x. 85. Compare our author, *Par. Lost*,
 B. ix. 1088. Sylvester has “ *Sun-proof* arbours.” *Du Bartas*,
 p. 171. edit. 1621. WARTON.

The compound *sun-proof* had been also exhibited by G. Peele,
 in his *David and Bethsabe*, 1599.

“ This shade, *sun-proof*, is yet no proof for thee.”

III. S O N G.

NYMPHS and Shepherds, dance no more
By sandy Ladon's lillied banks ;

Ver. 97. *By sandy Ladon's lillied banks ;*] Dr. Newton observes, that this river “ might properly be said to have lillied banks, since Dionysius, as I find him quoted by Farnaby, has called it,

Εὐκάλαιμον ποτάμον καὶ εὐσέφανον Λαδῶνα.”

I know not that Dionysius mentions the river Ladon any where, but in the following verse of the *Periegesis*, v. 417.

Ἡχὶ δὲ ὠγύγιος μηκύνεται ὕδασι Λαδῶν.

Ovid mentions Ladon more than once, but without its lillies. *Metam.* i. 702.

———“ arenosi placitum Ladonis ad amnem.”

Again, *Fast.* ii. 274, and v. 89. Compare Statius, *Theb.* ix. 573.

———“ gelidas Ladonis ad undas.”

And Callimachus, *Hymn.* *Ἰου.* v. 18.

ΛΑΔΟΝ ἄλλ' οὐπω μέγας ἔρρεεν.

Festus Avienus, I believe, is the only ancient Latin poet, if he deserves the name, who speaks of the fertility of the fields washed by Ladon. *Descript. Orb.* v. 574.

“ Hic distentus aqua *sata* lambit *pinguia* Ladon.”

But by *lillied* banks we are perhaps only to understand water-lillies. And, by the way, here is an authority for reading *lillied* instead of *twilled*, in a very controverted verse of the *Tempest*. A. iv. S. i. [Johns. Steev. vol. i. p. 86.]

“ Thy banks with pionied and *twilled* brims.”

This instance almost ascertains one of Mr. Steevens's very rational conjectures, on a text which had been long incorrigible. *Lillied* seems to have been no uncommon epithet for the banks of a river. So in Sylvester, cited in *England's Parnassus*, 1600. p. 479. [*Works*, ut supr. p. 1201.]

On old Lycæus, or Cyllene hoar,
 Trip no more in twilight ranks ;
 Though Erymanth your loss deplore, 100
 A better foil shall give ye thanks.
 From the stony Mænalus
 Bring your flocks, and live with us ;
 Here ye shall have greater grace,
 To serve the Lady of this place. 105
 Though Syrinx your Pan's mistress were,
 Yet Syrinx well might wait on her.

“ By some cleare river's lillied-paved side.”

Milton, as we have seen, has got Ovid's epithet *arenosus* to Ladon. But this pastoral river had before been celebrated in English with the same epithet, by Browne, *Brit. Past.* B. ii. S. iv. p. 107.

“ The siluer Ladon, on his *sandy* shore,
 “ Heard my complaints.”

But, as Mr. Bowle observes, the river Ladon has the same epithet in Sydney's *Arcadia*, perhaps for the first time in English. B. ii. p. 293. edit. 1725. Ovid has also *arenosus* for the Tiber. *Fast.* i. 242. And for Hebrus, *ibid.* iii. 737. WARTON.

Ver. 106, 107. Mr. Steevens thinks, that this couplet bears a striking resemblance to the concluding couplet of *Comus*.

“ Or, if Virtue feeble were,
 “ Heaven itself would stoop to her.” WARTON.

The allusion to Jonson's *Syrinx*, in this couplet, has been noticed by Mr. Warton, in the note on ver. 5. But I am inclined to agree with the author of *Curfory Remarks*, &c. already cited, that, “ upon thorough investigation, what is called [or supposed] servility, may be found good judgement, in Milton. This Countess of Derby was daughter of Lord Spenser of *Althorpe*, who had there received the Queen and Prince, in 1603,

Such a rural Queen
All Arcadia hath not seen.

and entertained them with Jonson's mask. It seems therefore a very delicate compliment in Milton, to apply to her the words, that had, upon a former occasion, been applied to the Queen; and to remind her, by such repetition, of scenes, very flattering to her family, in receiving the Queen and Prince on their first arrival in the kingdom; and at which scenes she had herself probably been present."

Original Various Readings of *Arcades*,

From Milton's MS, in his own hand.

Ver. 10. *Now seems guiltie of abuse*
And detraction from her praise,
Lesse than halfe she hath exprest :
Envie bid her hide the rest.

Here *her hide* is erased, and *conceale* written over it.

Ver. 18. *Seated* like a goddess bright.
But *seated* is also expunged, and *sitting* supplied.

Ver. 23. *Ceres* dares not give her odds :
Who would have thought &c.

Both these readings are erased, and *Juno* and *had*, as the printed copies now read, are written over them.

Ver. 41. *Those virtues which dull fame &c.*
This likewise is expunged, and *What shallow* is substituted.

Ver. 44. For know, by lot from Jove I *have* the power.
Here again the pen is drawn through *have*, and *am* is written over it.

Ver. 47. *In* ringlets quaint.
But *With* is placed over *In* expunged.

Ver. 49. Of noisome winds, *or* blasting vapours chill.

Ver. 50. And from the *leaves* brush off &c.
So it was at first. But the pen is drawn through *leaves*, and *bowes* supplied.

Ver. 52. *Or* what the crosse &c.
It was at first *And*, as in the printed copies ; but that is erased, and *Or* substituted.

Ver. 59. *And* number *all* my rancks, and every sprout.
Here *And* and *all* are expunged with the pen, and *visit*, as in the printed copies, completes the line.

Ver. 62. Hath *chain'd* mortalitie.
This also is erased, and *lockt up mortal sense* written over it.

Ver. 81. And so attend *you* toward &c.

Ver. 91. I will bring *ye* where she sits.

C O M U S.

A

M A S K,

PRESENTED AT LUDLOW CASTLE, 1634,

BEFORE

JOHN, EARL OF BRIDGEWATER,

THEN PRESIDENT OF WALES.

THE
HISTORY
OF THE
COUNTY OF
SURREY
FROM THE
EARLIEST
TO THE
PRESENT
TIME
BY
J. H. COLEMAN
ESQ.
OF
SURREY

THIS COMPROMISE
OF THE HISTORY
OF THE COUNTY OF
SURREY
IS
NOW
FOR THE FIRST
TIME
PUBLISHED
IN
A
NEW
EDITION
BY
J. H. COLEMAN
ESQ.
OF
SURREY

PRINTED AT LUDLOW CASTLE, 1834.
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^a *To the Right Honourable*

^b JOHN Lord Viscount BRACLY, son and heir apparent to the Earl of BRIDGEWATER, &c.

MY LORD,

THIS poem, which received its first occasion of birth from yourself and others of your noble family, and much honour from your own person in the performance, now returns again to make a finall dedication of itself to you. Although not openly acknowledged by the author ^c, yet it

^a This is the dedication to Lawes's edition of the Mask, 1637, to which the following motto was prefixed, from Virgil's second Eclogue,

“*Eheu! quid volui misero mihi! floribus austrum*

“*Perditus—*”

This motto is omitted by Milton himself in the editions of 1645, and 1673. WARTON.

This motto is delicately chosen, whether we consider it as being spoken by the author himself, or by the editor. If by the former, the meaning, I suppose, is this. *I have, by giving way to this publication, let in the breath of public censure on these early blossoms of my poetry, which were before secure in the hands of my friends, as in a private inclosure.* If we suppose it to come from the editor, the application is not very different; only to *floribus* we must then give an encomiastic sense. The choice of such a motto, so far from vulgar in itself, and in its application, was worthy Milton. HURD.

^b The First Brother in the Mask. WARTON.

^c It never appeared under Milton's name, till the year 1645.

WARTON.

is a legitimate off-spring, so lovely, and so much desired, that the often copying of it hath tired my pen to give my severall friends satisfaction, and brought me to a necessity of producing it to the publike view; and now to offer it up in all rightfull devotion to those fair hopes, and rare endowments of your much promising youth, which give a full assurance, to all that know you, of a future excellence. Live, sweet Lord, to be the honour of your name, and receive this as your own, from the hands of him, who hath by many favours been long obliged to your most honoured parents, and as in this representation your attendant *Thyrsis*, so now in all reall expression

Your faithfull and most humble Servant,

H. LAWES ^d.

^d This dedication does not appear in the edition of Milton's Poems, printed under his own inspection, 1673, when Lord Brackley, under the title of Earl of Bridgewater, was still living. Milton was perhaps unwilling to own his early connections with a family, conspicuous for its unshaken loyalty, and now highly patronised by King Charles the second. WARTON.

Milton, in his edition of 1673, omitted also the letter written by Sir Henry Wotton. Yet it has not been supposed that, by withdrawing the letter, he intended any disrespect to the memory of his learned friend: nor might the dedication perhaps have been withdrawn through any unwillingness to own his early connections with the Egerton family. It might have been inexpedient for him at that time openly to avow them; but he would not, I think, forget them.

*The Copy of a Letter written by Sir HENRY WOOTTON,
to the Author, upon the following Poem.*

From the Colledge, this 13. of April, 1638^c.

S I R,

IT was a special favour, when you lately bestowed upon me here the first taste of your acquaintance, though no longer then to make me know that I wanted more time to value it, and

He had lived in the neighbourhood of Ashridge, the seat of the Earl of Bridgewater; for his father's house and lands at Horton near Colnbrook, in Buckinghamshire, were held under the Earl, before whom *Comus* was acted. See Mr. Warton's Note, *Epitaph. Damon.* v. 149. and *infr.* in the *Account of the Earl of Bridgewater and his family.* Milton afterwards lived in Barbican, where the Earl had great property, as well as his town-residence, Bridgewater House: and, though Dr. Johnson observes that Milton "had taken a larger house in Barbican for the reception of scholars," it is not improbable that he might have been accommodated with it rent-free, by that nobleman, who, it may be supposed, would gladly embrace an opportunity of having in his neighbourhood the admirable author of *Comus*, and of promoting his acquaintance with that finished scholar, who, being "willing" says his nephew Philips "to impart his learning and knowledge to his relations, and the sons of gentlemen who were his intimate friends," might afford to his family at least the pleasure of his conversation, if not to some of them the advantage of his instruction.

This dedication does not appear in Tickell's and Fenton's editions of Milton's poetical works. It was restored by Dr. Newton.

^c April, 1638.] Milton had communicated to Sir Henry his design of seeing foreign countries, and had sent him his *Mask*. He set out on his Travels soon after the receipt of this letter.

to enjoy it rightly ; and in truth, if I could then have imagined your farther stay in these parts, which I understood afterwards by Mr. ^f H., I would have been bold, in our vulgar phrase, to mend my draught (for you left me with an extreme thirst) and to have begged your conversation again, joyntly with your said learned friend, at a poor meal or two, that we might have banded together som good authors of the ancient time : among which, I observed you to have been familiar.

Since your going, you have charged me with new obligations, both for a very kinde letter from you dated the sixth of this month, and for a dainty peece of entertainment which came therewith. Wherin I should much commend the Tragical part ^g, if the Lyrical did not ravish me

^f Mr. H.,] Mr. Warton in his first edition of *Comus* says, that Mr. H. was “perhaps Milton’s friend, *Samuel Hartlib*, whom I have seen mentioned in some of the pamphlets of this period, as well acquainted with Sir Henry Wotton :” but this is omitted in his second edition. Mr. Warton perhaps doubted his conjecture of the person. I venture to state from a copy of the *Reliquiæ Wottonianæ* in my possession, in which a few notes are written (probably soon after the publication of the book, 3d edit. in 1672) that the person intended was the “ever-memorable” *John Hales*. This information will be supported by the reader’s recollecting Sir Henry’s intimacy with Mr. *Hales*; of whom Sir Henry says, in one of his letters, that he gave to *his learned friend* the title of *Bibliotheca ambulans, the walking Library*. See *Reliq. Wotton*. 3d edit. p. 475.

^g the Tragical part,] Sir Henry, now provost of Eton college, was himself a writer of English odes, and with some degree of

with a certain Dorique delicacy in your songs and odes ; wherunto I must plainly confess to have seen yet nothing parallel in our language : *Ipsa mollities* ^h. But I must not omit to tell you, that I now onely owe you thanks for intimating unto me (how modestly soever) the true artificer. For the work itself I had viewed som good while

elegance. He had also written a tragedy, while a young student at Queen's college, Oxford, called *Tancredo*, acted by his fellow-students. See his *Life* by Walton, p. 11. He was certainly a polite scholar, but on the whole a mixed and desultory character. He was now indulging his studious and philosophick propensities at leisure. Milton, when this letter was written, lived but a few miles from Eaton. WARTON.

In Mr. Zouch's excellent edition of *Walton's Lives*, 4to. 1796, it is also observed, p. 172, that an ingenious modern critick has justly remarked, that the *poetical* compositions of Sir Henry Wotton, when considered in their proper light, namely as the effusions of one who merely scribbled for his amusement, will be found deserving of praise.

^h *Ipsa mollities*.] Thus Fletcher's *Faithful Shepherdess* is characterised by Cartwright, "where *softness* reigns." Poems, p. 209. ed. 1651. But Sir Henry's conceptions did not reach to the higher poetry of *Comus*. He was rather struck with the pastoral mellifluence of its lyrick measures, which he styles a *certain Dorique delicacy in the songs and odes*, than with its graver and more majestick tones, with the solemnity and variety of its peculiar vein of original invention. This drama was not to be generally characterised by its *songs and odes*: nor do I know that *softness* and sweetness, although they want neither, are particularly characteristical of those passages, which are most commonly rough with strong and crowded images, and rich in personification. However, the song to Echo, and the initial strains of *Comus's* invitation, are much in the style which Wootton describes.

WARTON.

before with singular delight, having received it from our common friend Mr. R.ⁱ in the very

ⁱ Mr. R.] I believe "Mr. R." to be *John Rouse*, Bodley's librarian. "*The late R.*" is unquestionably *Thomas Randolph*, the poet. It appears from his monument, which I have seen, in the church of Blatherwyke in Northamptonshire, that he died on the seventeenth day of March, in 1634: in which year *Comus* was performed at Ludlow Castle on Michaelmas-night. In the year 1638, Randolph's *Poems* were printed at Oxford, viz. "*Poems, with the Muses Looking-glass and Amyntas. By Thomas Randolph, M. A. late Fellow of Trinity college, Cambridge. Oxford, Printed by L. Litchfield, printer to the Vniversitie, for Fr. Bowman, 1638.*" In quarto. Containing one hundred and fourteen pages. But who has ever seen a copy of this edition of Randolph's *Poems* with *Comus* at the end? Sir Henry supposes, that *Comus* was *added* at the close of these poems, "that the accessory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce.*" Randolph's poems were published by his brother, who would not think such a recommendation was wanted; and who surely did not mean to include the works of others. It was foreign to his purpose. It marred the integrity of his design. He was not publishing a miscellany. Such an extraneous addition would have been mentioned in a preface. Nor were Randolph's *Poems* so few or so small, as to require any such accession to make out the volume. A second edition of Randolph's *Poems*, much enlarged, appeared at Oxford in duodecimo, in 1640, and with commendatory verses prefixed, by the same printers and publishers. Here we are equally disappointed in seeking for *Comus*; which, one might expect, would have been continued from the former edition. I think this perplexity may be thus adjusted. Henry Lawes the musician, who composed *Comus*, being wearied with giving written copies, printed and published this drama, about three years after the presentation, omitting Milton's name, with the following title. "A Maske presented at Ludlow castle, 1634, on Michaelmasse night, before the right honorable the Earle of Bridgewater, Vicount Brackly, Lord President of Wales, and one of his majesties most honorable privie counsell.

close of the late *R's. Poems*, printed at Oxford, wherunto it is added (as I now suppose) that the accessory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce*.

Now, Sir, concerning your travels wherin I may challenge a little more priviledge of discours with you; I suppose you will not blanch Paris in your way; therefore I have been bold to trouble you with a few lines to Mr. ^k *M. B.*, whom you

“*Eheu! quid volui misero mihi? Floribus austrum*

“*Perditus.* ———

London. Printed for Hvmphrey Robinson at the signe of the three Pidgeons in Pauls church-yard, 1637.” In quarto. Now it is very probable, that when Rouse transmitted from Oxford, in 1638, the first or quarto edition of Randolph's *Poems* to Sir Henry Wootton, he very officiously stitched up at the end of Lawes's edition of *Comus*, a slight quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas, the *Muses Looking-glass* and *Amyntas*, the two concluding pieces of the volume. Wotton did not know the name of the author of *Comus*, the Mask which he had seen at the end of Randolph, till Milton, as appears by the Letter before us, sent him a copy “intimating the name of the true artificer,” on the sixth day of April, 1638. I have before observed, that Lawes's edition had not the name of the author. This, we may presume, was therefore the *Comus*, which Wotton had seen at the end of Randolph. WARTON.

^k Mr. *M. B.*,] Mr. Michael Branthwait, as I suppose; of whom Sir Henry thus speaks in one of his Letters, *Reliq. Wotton*. 3d edit. p. 546. “Mr. Michael Branthwait, heretofore his Majestie's Agent in Venice, a gentleman of approved confidence and sincerity.”

shall easily find attending the young ¹ Lord S., as his governour; and you may surely receive from him good directions for the shaping of your farther journey into Italy, where he did reside by my choice som time for the king, after mine own recess from Venice.

I should think that your best line will be thorow the whole length of France to Marseilles, and thence by sea to Genoa, whence the passage into Tuscany is as diurnal as a Gravesend barge: I hasten, as you do, to Florence, or Siena, the rather to tell you a short story from the interest you have given me in your safety.

At Siena I was tabled in the house of one Alberto Scipioni, an old Roman courtier in dangerous times, having bin steward to the Duca di Pagliano, who with all his family were strangled, save this onely man that escaped by foresight of the tempest: with him I had often much chat of those affairs; into which he took pleasure to look back from his native harbour; and at my departure toward Rome (which had been the center of his experience) I had wonn confidence enough to beg his advice, how I might carry myself securely there, without offence of others, or

¹ Lord S.,] *The son of Lord Viscount Scudamore*, then the English Ambassador at Paris, by whose notice Milton was honoured, and by whom he was introduced to Grotius, then residing at Paris also, as the minister of Sweden.

of mine own conscience. ^m *Signor Arrigo mio*,
(fayes he) *I pensieri stretti, et il viso sciolto*, will
go safely over the whole world; Of which Del-
phian oracle (for so I have found it) your judge-
ment doth need no commentary; and therefore
(Sir) I will commit you with it to the best of all
securities, Gods dear love, remaining

Your Friend as much at command

as any of longer date

HENRY WOOTTON ⁿ.

^m *Signor &c.*] Sir Henry seems to have been very fond of re-
commending this advice to his friends, who were about to travel.
See *Reliq. Wotton*. 3d edit. p. 356, where he relates to another
correspondent his intimacy with Scipioni, and his maxim, "*Gli
pensieri stretti, et il viso sciolto* : That is, as I use to translate it,
Your thoughts close, and your countenance loose. This was that
moral antidote which I imparted to Mr. B. and his fellow travel-
lers, having a particular interest in their well doings." Milton,
however, neglecting to observe the maxim, incurred great danger,
by disputing against the superstition of the church of Rome, within
the verge of the Vatican.

ⁿ Milton mentions this Letter of Sir Henry Wotton for its
elegance, in his *Defensio secunda populi Anglicani*. "Abeuntem,
vir clarissimus Henricus Woottonus: qui ad Venetos orator Jacobi
regis diu fuerat, et votis et præceptis eunti peregre sane utilissimis,
eleganti epistola perscriptis, amicissime prosequutus est," *Prose
Works*, ii. 332. This letter appeared first in the edition of 1645,
where it is prefixed to *Comus*, p. 71. I know not why it was
suppressed, and by Milton himself, in that of 1673. It was re-
stored to its proper place by Tonson, in his edition of 1705.
It appears in the third edition of the *Reliquiæ Wottonianæ*, p. 342.
Lond. 1672. 8vo. But not in edit. 1657. WARTON.

POSTSCRIPT.

SIR,

I have exprefly ſent this my foot-boy to prevent your departure without ſom acknowledgement from me of the receipt of your obliging Letter, having my ſelf through ſom buſines, I know not how, neglected the ordinary conveyance. In any part where I ſhall underſtand you fixed, I ſhall be glad, and diligent, to entertain you with home-noveltyes; even for ſome fomentation of our friendſhip, too ſoon interrupted in the cradle °.

This letter appears in the firſt edition of the *Reliquiæ Wottonianæ*, in duodecimo, 1651, without the addreſs “To Mr. Milton,” which is prefixed, in the edition of 1672. It is remarkable that Iſaac Walton, the editor of the *Reliquiæ* in 1651, ſhould not have known to whom this letter had been written, as it had been publiſhed fix years before by Milton himſelf in the firſt edition of his Poems, and had been particularly noticed in the Stationer’s addreſs to the Reader. The letter is thus unappropriated in the edition of 1651, “*To Maſter ———.*” p. 432. It appears alſo in the edition of 1654, p. 394, and is addreſſed “*To Mr. Milton.*” I do not find this letter reſtored in Tonſon’s edition of 1705, but it will be found in his edition of 1713.

° *in the cradle.*] He ſhould have ſaid “*in its cradle.*” See the beginning of the letter. WARTON.

PRELIMINARY NOTES

ON

COMUS.

Ludlow Castle.

SOME idea of this venerable and magnificent pile, in which *Comus* was played with great splendour, at a period when Masks were the most fashionable entertainment of our Nobility, will probably gratify those, who read Milton with that curiosity which results from taste and imagination. Mr. Warton, the learned author of this elegant remark, declines entering into the more obscure and early annals of the Castle; to which therefore I will briefly * refer, trusting that the methodical account of an edifice, more particularly ennobled by the representation of *Comus* within its walls, may not be improper, or uninteresting.

It was built by Roger de Montgomery, who was related to William the Conquerour. The date of its erection is fixed by Mr. Warton in the year 1112. By others it is said to have been erected before the Conquest, and its founder to have been Edric Sylvaticus, Earl of Shrewsbury, whom Roger de Montgomery was sent by the Conquerour into the Marches of Wales to subdue, and with whose estates in Salop he was afterwards rewarded. But the testimonies of various writers assign the foundation of this structure to Roger de Montgomery, soon after the Conquest,

* See Stukeley's Itinerary, Buck's Antiquities, and Grose's Antiq. Art. LUDLOW CASTLE. *An historical Account of LUDLOW CASTLE*, by W. Hodges, Attorney at Law, 1794. Another *Account* published in the same year, by Mr. Thomas. And the *Ludlow Guide*, by Mr. Price, 2d edit. 1797.

The son of this Nobleman did not long enjoy it, as he died in the prime of life. The grandson, Robert de Belesme, Earl of Shrewsbury, forfeited it to Henry I. by having joined the party of Robert Duke of Normandy against that king. It became now a princely residence, and was guarded by a numerous garrison. Soon after the accession of Stephen, however, the governor betrayed his trust, in joining the Empress Maud. Stephen besieged it; in which endeavour to regain possession of his fortrefs some writers assert that he succeeded, others that he failed. The most generally received opinion is, that the governor, repenting of his baseness, and wishing to obtain the king's forgiveness, proposed a capitulation advantageous to the garrison, to which Stephen, despairing of winning the castle by arms, readily acceded. Henry II. presented it to his favourite, Fulk Fitz-Warine, or de Dinan, to whom succeeded Joccas de Dinan; between whom and Hugh de Mortimer Lord of Wigmore such dissensions arose, as at length occasioned the seizure of Mortimer, and his confinement in one of the Towers of the Castle, which to this day is called *Mortimer's Tower*; from which he was not liberated, till he had paid an immense ransom. This tower is now inhabited, and used as a fives-court.

It was again belonging to the Crown in the 8th year of King John, who bestowed it on Philip de Albani, from whom it descended to the Lacies of Ireland, the last of which family, Walter de Lacy, dying without issue male, left the castle to his grand-daughter Maud, the wife of Peter de Geneva, or Jeneville, a Poictevin of the House of Lorrain, from whose posterity it passed by a daughter to the Mortimers, and from them hereditarily to the Crown. In the reign of Henry III. it was taken by Simon de Montfort Earl of Leicester, the ambitious leader of the confederate Barons, who, about the year 1263 are said to have taken possession of all the royal castles and fortresses. Of Ludlow Castle in almost two succeeding centuries nothing is recorded.

In the thirteenth year of Henry VI. it was in the possession of Richard Duke of York, who there drew up his declaration of affected allegiance to the king, pretending that the army of ten thousand men, which he had raised in the Marches of Wales, was "for the publick weale of the realme." The event of

this commotion between the Royalists and Yorkists, the defeat of Richard's perfidious attempt, is well known. The Castle of Ludlow, says Hall, "was spoyled." The king's troops seized on whatever was valuable in it; and, according to the same chronicler, hither "the King sent the Dutcheſs of Yorke with her two younger Sons to be kept in ward, with the Dutcheſs of Buckingham her ſiſter, where ſhe continued a certain ſpace."

The Caſtle was ſoon afterwards put into the poſſeſſion of Edward, Duke of York, afterwards King Edward IV., who at that time reſided in the neighbouring Caſtle of Wigmore, and who, in order to revenge the death of his father, had collected ſome troops in the Marches, and had attached the garrifon to his cauſe. On his acceſſion to the throne, the Caſtle was repaired by him, and a few years after was made * *The Court* of his ſon, the Prince of Wales; who was ſent hither by him, as Hall relates, "for Juſtice to be doen in the Marches of Wales, to the end that by the authoritie of his preſence, the wild Welſhmenne and evill diſpoſed perſonnes ſhould refraine from their accuſtomed murthers and outrages." Sir Henry Sidney, ſome years afterwards, obſerved, that, ſince the eſtabliſhment of the Lord Preſident and Council, the whole country of Wales had been brought from their diſobedient and barbarous incivility, to a civil and obedient condition; and the bordering Engliſh counties had been freed from thoſe ſpoils and felonies, with which the Welch, before this inſtitution, had annoyed them. See Sidney State-Papers, vol. i. p. 1. On the death of Edward, his eldeſt ſon was here firſt proclaimed king by the name of Edward V.

In the reign of Henry VII., his eldeſt ſon, Arthur, Prince of Wales, inhabited the Caſtle; in which great feſtivity was obſerved upon his marriage with Catherine of Arragon; an event that was ſoon followed, within the ſame walls, by the untimely and lamented death of that accomplished Prince.

* "As touching the firſt Councel eſtabliſhed in the Marches of Wales, it is conceived by the beſt and moſt probable opinions among Antiquaries, that the ſame began in or about 17^o. Edward IV. when as prince Edward his Son was ſent into the Marches of Wales, under the tuition of the Lord Rivers his Uncle by the mother's ſide, at what time alſo John [Alcock] Biſhop of Worceſter was appointed Lord Preſident of Wales." Percy Enderbie's *Cambria Triumphans*. Fol. 1661. p. 343.

The Castle had now long been the palace of the Prince of Wales annexed to the Principality, and was the habitation appointed for his Deputies the Lords Presidents of Wales, who held in it the Court of the Marches. It would therefore hardly have been supposed, that its external splendour should have suffered neglect, if Powel, the Welch historian, had not related that "Sir Henry Sidney, who was made Lord President in 1564, repaired the Castle of Ludlowe which is the cheefest house within the Marches, *being in great decaye*, as the Chapell, the Court-house, and a faire Fountaine." See Mr. Warton's second edit. p. 124, where he quotes D. Powell's Hist. of Cambria, edit. 1580. 4to. p. 401. Sir H. Sidney, however, was made lord president in the second year of Elizabeth, which was in 1559. See Sidney State Papers, vol. i. Memoirs prefixed, p. 86. Sir Henry's munificence to this stately fabrick is more particularly recorded by T. Churchyard, in his poem called "The Worthines of Wales," 4to. Lond. 1578. The chapter is intitled "*the Castle of Ludloe*," in which it is related, that "Sir Harry built many things here worthie praise and memorie." From the same information we learn the following particulars. "Over a chimney excellently wrought in the best chamber, is St. Andrewes Crosse joyned to Prince Arthurs Armes in the hall windowe." The poet also notices the "Chappell most trim and costly sure;" about which "are Armes in colours of sondrie Kings, but chiefly Noblemen." He then specifies in prose, "that Sir Harry Sidney being lord President, buylt twelve rouses in the sayd Castle, which goodly buildings doth shewe a great beautie to the same. He made also a goodly Wardrobe underneath the new Parlor, and repayred an old Tower, called Mortymer's Tower, to keepe the auncient Records in the same; and he repayred a fayre rouse under the Court house, to the same entent and purpose, and made a great wall about the woodyard, and built a most brave Condit within the inner Court: and all the newe buildings over the gate Sir Harry Sidney (in his daies and government there) made and fet out to the honour of the Queene, and glorie of the Castle. There are in a goodly or stately place fet out my Lord Earle of Warwicks Armes, the Earle of Darbie, the Earle of Worcester, the Earle of Pembroke, and Sir Harry Sidneys Armes in like maner: al

these stand on the left hand of the Chamber. On the other side are the arms of Northwales and Southwales, two red Lyons and two golden Lyons, Prince Arthurs. At the end of the dyning Chamber, there is a pretie device how the Hedgehog brake the chayne, and came from Ireland to Ludloe." The device is probably an allusion to Sir Henry's armorial bearings, of which two *porcupines* were the crest. Sir Henry Sidney caused also many salutary regulations to be made in the Court. See Sidney State Papers, vol. i. p. 143 and p. 170, in which are stated the great sums of money he had expended, and the indefatigable diligence he had exerted in the discharge of his office.

In 1616, the Creation of Prince Charles (afterwards King Charles I.) to the Principality of Wales, and Earldom of Chester, was celebrated here with uncommon magnificence. It became next distinguished by "one of the most memorable and honourable circumstances in the course of its history," THE REPRESENTATION OF COMUS in 1634, when the Earl of Bridgewater was Lord President, and inhabited it. A scene in the Mask presented both the Castle and the Town of Ludlow. Afterwards, as I have been informed, Charles the first, going to pay a visit at Powis Castle, was here splendidly received and entertained, on his journey. But "pomp, and feast, and revelry, with *mask*, and antique pageantry," were soon succeeded in Ludlow Castle by the din of arms. During the unhappy Civil War it was garrisoned for the King; who, in his flight from Wales, staid a night in it. See *Iter Carolinum* in Gutch's *Collect. Cur.* vol. ii. 443. "Wednesday Aug.st 6.th 1645, at *Old Radnor*, supper, a yeoman's house; *the Court dispersed*. Thursday the 7.th to LUDLOW CASTLE, *no dinner*, Col. Wodehouse. Friday the 8.th to *Bridgnorth, &c.*" The Castle was at length delivered up to the Parliament in June 1646.

A few years after this event, the goods of the Castle were inventoried and sold. The Rev. Mr. Ayscough, of the British Museum, has obligingly directed me to a priced catalogue of the furniture, with the names of the purchasers, in Harl. MSS. N^o. 4898, and N^o. 7352: from which I select a few curious articles.

"*In the Princes Chamber.* One standing beddstead, covered with watchet damaske, with all the furniture fuitable thereunto

belonging, &c. Sold M^r Bafs y^e 11.th of March 1650 for 36[£] 10^s.

“ One fuit of old tapiftry hangings cont.^s in all 120 ells at 2^s per ell; Sold M^r Cleam.^t y^e 18.th January 1650 for 15[£].

“ *In the Governour's Quarter.* Two pictures, y^e one of the late king, the other of his queen, 10^s. Sold to M^r Bafs.

“ One large old Bible, 6^s. Sold to M^r Bafs.

“ One old furplice of holland, 5^s. Sold to M^r Bafs.

“ One dammafke table-cloth in length tenn yards, 2[£]. Sold to M^r Rog.^r Humphrey.

“ A cupp & cover of plate, weighing 35 0 3^s. at 5^s per 0 3^s. 3[£] 15^s. Sold to M^r Brown.

“ A pulpitt cloth & a carpett of old crimfon velvett & 7 old cushions, val.^d at 8[£]. Sold to M^r Brown.

“ *In the Shovell-Board Room.* Nine peeces of green kerfey hangings paned wth gilt leather, 8 window curtaines, 5 window peeces, a chimney peece, and curtaine rodds, & three other small peeces in a preffe in y^e wardrobe val. togeather 25[£]. WITH Y^e PROTECTOR.

“ *In y^e Hall.* Two long tables, two fquare tables with formes, one fire-grate, one fide-table, a court cuppboard, two wooden figures of beafis, 3 candlesticks, & racks for armour, 1[£]. Sold to M^r Bafs.”

No other remarkable circumftances diftinguifh the hiftory of this Caftle, till the Court of the Marches was abolifhed, and the Lords Prefidents were difcontinued, in 1688. From that period its decay commenced. It has fince been gradually ftripped of its curious and valuable ornaments. No longer inhabited by its noble guardians, it has fallen into neglect; and neglect has encouraged plunder. “ It will be no wonder that this noble Caftle is in the very perfection of decay, when we acquaint our readers, that the prefent Inhabitants live upon the fale of the materials. All the fine Courts, the Royal Apartments, Halls, and Rooms of State, lie open and abandoned, and fome of them falling down.” Tour through Great Britain, quoted by Grofe, Art. Ludlow Caftle. See alfo two remarkable Inftances related

by Mr. Hodges in his *Account of the Castle*; p. 39. The appointment of a governour, or steward of the castle, is also at present discontinued. Butler enjoyed the stewardship, which was a lucrative, as well as an honourable post, while the principality-court existed. And, in an apartment over the gateway of the Castle, he is said to have written his inimitable Hudibras. The poet had been secretary to the Earl of Carbery, who was Lord President of Wales; and who, in the great Rebellion, had afforded an asylum to the excellent Jeremy Taylor.

In the account of Ludlow Castle, prefixed to Buck's *Antiquities*, published in 1774, which must have been written many years before, it is said "Many of the Royal apartments are yet entire; and the sword, with the velvet hangings, and some of the furniture are still preserved." And Grose in his *Antiquities*, published about the same time, extracting from the *Tour through Great Britain* what he pronounces a very just and accurate account of this Castle, represents the Chapel having abundance of Coats of Arms upon the pannels, and the Hall decorated with the same ornaments, together with lances, spears, firelocks, and old armour. Of these curious appendages to the grandeur of both, little perhaps is now known. Of the Chapel, a circular building within the inner court is now all that remains. Over several of the stable doors, however, are still the arms of Queen Elizabeth, and the Earl of Pembroke. Over the inner gate of the Castle, are also some remains of the arms of the Sidney family, with an inscription denoting the date of the Queen's reign, and of Sir Henry Sidney's residence, in 1581, together with the following words, *Hominibus ingratis loquimini lapides*. No reason has been assigned for this remarkable address. Perhaps Sir Henry Sidney might intend it as an allusion to his predecessors, who had suffered the stately fabrick to decay; as a memorial also, which no successor might behold without determining to avoid its application: " * Nonne IPSAM DOMUM metuet, nequam VOCEM ELICIAT, nonne PARIETES CONSCIOS?"

Mr. Dovaston, of the Nursery, near Oswestry, who visited the Castle in 1768, has acquainted me, that the floors of the

* Cicero pro Cælio. sect. 25.

Great Council Chamber were then pretty entire, as was the stair-case. The covered steps leading to the Chapel were remaining, but the covering of the Chapel was fallen: yet the arms of some of the Lords Presidents, painted on the walls, were visible. In the Great Council Chamber was inscribed on the wall a sentence from 1 Sam. xii. 3. All of which are now wholly gone. The person, who showed this gentleman the Castle, informed him that, by tradition, the *Mask of Comus* was performed in the Council Chamber. Among the valuable collections of the same gentleman is an extensive Account of Ludlow Town and Castle from the most early times, to the first year of William and Mary, copied by him from a MS. of the Rev. Rich. Podmore, A. B. Rector of Coppenhall in Co. Pal. of Chester, and Curate of Cundover, Salop, collected with great care from ancient and authentick books. From this interesting compilation I have been informed that the Court of the Marches was erected by Edward IV. in honour of the Earls of *March*, from whom he was descended, as the Court of the Duchy of *Lancaster* had been before by Henry IV. in honour of the house of Lancaster: that the household of Ludlow Castle was numerous and splendid, and that the Lord President lived in great state. The Chaplain had the yearly fee of £.50 with diet for himself and one servant. The other Officers of the Court had fees and salaries suitable to their several ranks. See also Sidney State Papers, vol. i. p. 5, 6. where the "*Fees annually allowed to the Counsell and Commissioners, and the Officers Waiges,*" An. 3. Edw. VI. are set forth. The Court consisted of the Lord President, Vice-President, and Council, who were composed of the Lord Chancellor, Lord Treasurer, Lord Keeper of the Privy Seal, Lord Treasurer of the King's household, Chancellor of the Exchequer, principal Secretary of State, the chief Justices of England, and of the Common Pleas, the chief Baron of the Exchequer, the Justices of Assize for the counties of Salop, Gloucester, Hereford, and Monmouth, the Justices of the grand Session in Wales, the chief Justice of Chester, Attorney and Solicitor General, with many of the neighbouring Nobility; and with various subordinate officers. See Mr. Hodges's *Hist. Acc. of the Castle*, p. 67, 68. From the inedited tour of a traveller

in 1635, communicated to me by Joseph Cooper Walker, Esq. it appears that there was also a Secretary to the Court; the office of which was then filled by Lord Goreing, and said to be worth 3000*£*. At the same time, Sir John Bridgeman was the Chief Justice of the Court. The traveller adds, that, in the absence of the President, the Chief Justice represented the President's person, and kept "the king's house in the Castle, which is a prettie little neate castle, standing high, kept in good repaire:" and that he was "invited by the Judge to dinner, and verye kindly and respectfully entertained."

This Court was dissolved by Act of Parliament in the first year of William and Mary, at the humble suit of all the gentlemen and inhabitants of the Principality of Wales; by whom it was represented as an intolerable grievance.

The situation of the Castle is delightful, and romantick. It is built in the north-west angle of the town upon a rock, commanding an extensive and beautiful prospect Northward. On the West it is shaded by a lofty hill, and washed by the river. It is strongly environed by walls of immense height and thickness, and fortified with round and square towers at irregular distances. The walls are said by Grose to have formerly been a mile in compass; but Leland in that measure includes those of the town. The interior apartments were defended on one side by a deep ditch, cut out of the rock; on the other, by an almost inaccessible precipice overlooking the vale of Corve. The Castle was divided into two separate parts: the castle, properly speaking, in which were the palace and lodgings; and the green, or outwork, which Dr. Stukeley supposes to have been called the *Barbican*. See his Itinerary, Iter iv. p. 70. The green takes in a large compass of ground, in which were the court of judicature and records, the stables, garden, bowling-green, and other offices. In the front of the castle, a spacious plain or lawn formerly extended two miles. In 1772 a publick walk round the castle was planted with trees, and laid out with much taste, by the munificence of the Countess of Powis. See Mr. Hodges's *Hist. Acc.* p. 54.

The exterior appearance of this ancient edifice bespeaks, in some degree, what it once has been. Its mutilated towers and

walls still afford an idea of the strength and beauty, which so noble a specimen of Norman architecture formerly displayed. But at the same time it is a melancholy monument, exhibiting the irreparable effects of pillage and dilapidation.

John Earl of Bridgewater and his Family.

JOHN EGERTON, *Earl of Bridgewater*, before whom *Comus* was presented, and whose sons and daughter, Lord Viscount Brackley, Mr. Thomas Egerton, and Lady Alice, performed the characters of the *Brothers* and the *Lady* in the *Mask*, was the second son of that great lawyer and statesman, Sir Thomas Egerton, Lord Keeper of the great seal to Queen Elizabeth, and Lord High Chancellor of England under King James I. who created him Baron of Ellesmere, and Viscount Brackley.

Some of his earlier days were spent, as were those of his elder brother Thomas, in the employment of a military life. In 1599 he served, with his brother, under the Earl of Essex, against the rebels in Ireland, when he was knighted, as his brother had been before, at the taking of Cales, under the same commander. Sir Thomas Egerton died at Dublin Castle in September 1599, leaving three daughters by Elizabeth his wife, daughter of Thomas Venables, of Kinderton, in the County of Chester, Esquire. *

Sir John Egerton soon afterwards married Lady Frances Stanley, second daughter and coheir of the Earl of Derby, whose widow the Lord Keeper Egerton, his father, married in October 1600. †

At the coronation of King James I. he was made one of the Knights of the Bath. ‡

* Collins's Peerage, vol. ii. p. 233. 5th edit.

† Sidney State Papers, vol. ii. p. 219.

‡ Collins ut supr.

After the death of his father in March 1617, he was almost immediately advanced to the * Earldom of Bridgewater; which the King had intended to bestow upon the chancellor himself, and which now, in reverence to his memory, he bestowed upon his son. In the same year he was nominated one † “ of his Majesty’s Councillors” to William, Lord Compton, who was then promoted to the Presidentship of Wales and the Marches.

From 1625 to 1631 we find him nominated in various commissions of publick importance. See Rymer’s *Fœdera*, vol. xviii. p. 67, & passim. And in 1631 he was promoted to the Presidentship of Wales and the Marches, and became, in consequence, Lord Lieutenant of the Counties of Salop, Hereford, ‡ Gloucester, Monmouth, Glamorgan, Caermarthen, Pembroke, Cardigan, Flint, Caernarvon, Anglesea, Merioneth, Radnor, Brecknock, Montgomery, and Denbigh; all which constituted, by the statute of Henry VIII., the Lord President’s extensive domain. Mr. Collins and Mr. Warton have both stated the 12th of May 1633, as the day of his appointment to this office, and have referred to Rymer’s *Fœdera*, vol. xix. p. 449, where indeed his *Instructions* appear to have been then signed. Yet in a commission dated the 23d of February 1632, he is described “ Lord President of our Council, established within the Principality and Marches of Wales.” See Rymer’s *Fœdera*, vol. xix. p. 406. But the following ^a original letter best elucidates this part of his history, and fixes the date of his promotion in 1631. “ *The King’s Majesty’s Letter to the Rt. Hon. John Earl of Bridgewater to appoint him Lord President.*”

“ Charles Rex. Right trusty and right well beloved Cousin and Councillor, We greet you well. Whereas by certain Instructions given by us to our right trusty and right well beloved

* On the 27th of May 1617. See Dugdale’s *Baronage*, p. 415.

† Rymer’s *Fœdera*, vol. xvii. p. 29.

‡ Collins says *Worcester*. The Act 34. and 35. Hen. VIII. c. 26. says *Gloucester*.

^a Extracted from a MS. folio book of Rules and Orders of the Lords Presidents of Ludlow Castle, and other State Papers belonging to the government of the Marches of Wales, beginning 15th September 1586, and ending 24th July, 9th Carol. I. in the possession of Mr. Dovaston of the Nursery near Oswestry.

Cousin William late Earle of Northampton, dated the 8th day of April in the 1st year of our reign, Wee did appoint the said Earle to be Lord President of our Council in the Dominion, and Principalitie of Wales, and the Marches of the same, during our Will and Pleasure, and did by the same Instructions name and elect diverse Lords, and others therein named, to be of our said Council, and did thereby give and grant, unto the said late Lord President, and the rest of our said Council, diverse powers and authorities, as in and by the Instructions appeareth, Wee desirous of continuance of quietness and good government of our Subjects within the said Dominion, Principalitie, and Marches, by the placing and continueing of a President and Councell there, as heretofore hath been used, for the good and indifferent administration of Justice to our subjects of those Parts, and for the good Opinion conceived by Us of you, and your wisdom, discretion, dexteritie, fidelitie, courage, and integritie in the Execution of Justice without respect of persons, have made choice of you, and hereby doe appoint you to bee President of our said Council, during our Will and Pleasure, and doe give and grant unto you all such the same and the like powers, authorities, allowances, and preheminences, as in or by the said instructions were given or granted, or mentioned to be given or granted, unto the said late Earle. Given at our Court at Greenwich the 26th day of June in the 7th year of our Reign 1631."

But he did not immediately enter upon his official residence at Ludlow Castle. From Mr. Dovaston's MS. it appears, that the Earl wrote to the Privy Council at Ludlow, to read and register his Instructions, Octob. 28. 1633. To his acquisition of this honourable post the *Mask of Comus* owes its foundation. He had probably been long acquainted with Milton, who had before written Arcades for the Countess of Derby, and who, it has been supposed, wrote also, while a student at Cambridge, his Elegiack Ode on the Marchioness of Winchester, in consequence of his acquaintance with the Egerton family. See the Note before, p. 146, and also Mr. Warton's Note on the *Elegiack Ode*, v. 59. "I have been informed from a manuscript of Oldys," says Mr. Warton, "that Lord Bridgewater being appointed Lord President of Wales, entered upon his official residence at Ludlow Castle with great solemnity. On this occasion he was

attended by a large concourse of the neighbouring nobility and gentry. Among the rest came his children; in particular, Lord Brackley, Mr. Thomas Egerton, and Lady Alice,

————— “ to attend their father’s state,

“ And new-entrusted scepter.” ———

They had been on a visit at a house of their relations, the Egerton family in Herefordshire; and in passing through Haywood forest were benighted, and the Lady Alice was even lost for a short time. This accident, which in the end was attended with no bad consequences, furnished the subject of a *Mask* for a Michaelmas festivity, and produced *Comus*. Lord Bridgewater was appointed [rather, as I apprehend, installed] Lord President, May 12, 1633. When the perilous adventure in Haywood forest happened, if true, cannot now be told. It must have been soon after. The *Mask* was acted at Michaelmas 1634.” Sir John Hawkins has also observed, that this elegant poem is founded on a real story; his account of which, though less particular, agrees with that of Oldys. *Hist. of Musick*, vol. iv. p. 52. Lawes, in his Dedication to *Lord Brackley*, perhaps alludes to the accident, in stating that the “ poem received its first occasion of birth from himself, and others of his noble family.”

The Earl continued to be employed in performing the commands of ^b his royal master, to whom he was a faithful and an active servant, till the Civil War had unhappily begun; and he lived to see soon afterwards, those dreadful evidences of a kingdom divided against itself, the murder of its king, and the overthrow of its constitution.

He died on the fourth of December 1649. His offspring were four sons and eleven daughters; but three of his sons, and also three of his daughters, as well as his countess, died before him. His character affords a most exemplary object of imitation to men of rank, wealth, and talents. “ He ^c was endowed with incomparable parts, both natural and acquired, so that both art and nature did seem to strive which should contribute most towards the making him a most accomplished gentleman; he had an active body, and a

^b See Rymer’s *Fœd.* vol. xix. p. 514, and vol. xx. p. 439, p. 481.

^c From the inscription on his monument, in the church of Little Gaddesden in Hertfordshire, near Ashridge, his family-seat.

vigorous soul; his deportment was graceful, his discourse excellent, whether extemporary or premeditated, serious or jocular, so that he seldom spake, but he did either instruct or delight those that heard him; he was a profound Scholar, an able Statesman, and a good Christian; he was a dutiful Son to his Mother the Church of England in her persecution, as well as in her great splendour; a loyal Subject to his Sovereign in those worst of times, when it was accounted treason not to be a traitor. As he lived 70 years a pattern of virtue, so he died an example of patience and piety." His learning has been considered by Mr. Warton as a fortunate circumstance, because it enabled at least one person of the audience, and him the chief, to understand the many learned allusions in *Comus*.

John, Lord Viscount Brackley, his third, but eldest surviving Son, who performed the part of the *Elder Brother* in *Comus*, succeeded to the Earldom of Bridgewater. He had been appointed Custos Rotulorum of the County of Salop, from which office he was displaced by Oliver Cromwell, and to which he was restored in May 1660. See Kennet's Register, p. 657.

In 1642 he married Elizabeth, daughter of William then Earl afterwards Marquis and Duke of Newcastle. In the troublesome times which followed, he appears to have been in danger of imprisonment. For, in his Countess's Book of Meditations, p. 219, is "*a Prayer for her Husband*," written under such an apprehension. This information was first derived from the Gentleman's Magazine, vol. 62, p. 1163, where a Correspondent, signing himself A LOVER OF BIOGRAPHY (and who, if I mistake not, is an elegant poet and profound antiquary,) informs the world, that "he is in possession of a MS. 8vo. volume, intituled *True Coppies of certaine loose Papers left by the Right Hon. Elizabeth Countesse of Bridgewater, collected and transcribed together here since her death, Anno Dni 1663*. All which is evidently the fair hand of an Amanuensis; and under it is the Earl's attestation and subscription—*Examined by J. Bridgewater*. This MS, which has never been out of the hands of the Countess and descendants, is certainly a proof of a very uncommon piety at least, which in the accounts of her has not been at all exaggerated, and which, combined with her beauty, her accomplishments, her youth, her

descent, and the pathetick epitaph on her death, of that husband who was himself distinguished for all learned and amiable qualities, appears to me, who, however. confess myself a partial judge, eminently curious and interesting. Yet I am aware that the unusual strain of religion, which breaks forth on every occasion, is open to the jests and sneers of light-hearted and unfeeling people; for which reason it is a treasure that shall never, with my consent, be unlocked to the profane eye of the publick at large. It consists of Prayers, Confessions, and Meditations, upon various occasions." The Duke of Bridgewater has also an attested copy of these pious and tender Meditations; which I have seen. They answer the character of them, already given.

After the Restoration of King Charles II. the abilities of this Earl were particularly noticed. In 1662 he was appointed with the Lord Chancellor, and the Bishop of London to manage the Conference of the Two Houses of Parliament upon the Bill for Uniformity. See Kennet's Register, p. 657.

On the 14th of May 1663 he was chosen High Steward of the University of Oxford, having on the same day been previously created M. A. *Reg. Convoc. Univ. Oxon.* The gratification, which this honourable appointment must have afforded him, was, however, suddenly interrupted. On the 12th of June 1663 he had received a challenge from the Earl of Middlesex, which he accepted; the knowledge of which coming to the King, who endeavoured in vain (owing to the obstinacy of the Earl of Middlesex) to accommodate the dispute, they were severally ordered into custody; the Earl of Middlesex to the Tower, and the Earl of Bridgewater to the care of the Black Rod. His affectionate Lady went with him, and died in child-bed, in the same house where he was confined, on the 14th. On the 15th, he was ordered to his own house in Barbican, still a prisoner. The two Lords were afterwards reprimanded, and the Earl of Middlesex was directed to make an apology to the Earl of Bridgewater.

His beloved and most amiable Lady had enriched his family with six sons, and three daughters, of all which children three died in their infancy; the rest were described, with exquisite tendernefs, on the monument erected to her memory, as "still the living pictures of their deceased Mother, and the only re-

maining comforts of their disconsolate Father.” “She was a Lady” as the elegant inscription relates “in whom all the accomplishments both of body and mind did concur to make her the glory of the present, and example of future, ages; her beauty was so unparalleled, that it is as much beyond the art of the most elegant pen, as it surpassed the skill of several the most exquisite pencils that attempted it, to describe, and not to disparage, it. She had a winning and an attractive behaviour, a charming discourse, a most obliging conversation; she was so courteous and affable to all persons, that she gain’d their love, yet not so familiar as to expose herself to contempt: She was of a noble and generous soul, yet of so meek and humble a disposition, that never any woman of her quality was greater in the world’s opinion, and less in her own: The rich at her table daily tasted her hospitality, the poor at her gate her charity; her devotion most exemplary, if not inimitable; witness (besides several other occasional Meditations and Prayers, full of the holy transports and raptures of a sanctified soul) her divine Meditations upon every particular Chapter in the Bible, written with her own hand, and never (till since her death) seen by any eye but her own, and her then dear, but now sorrowful husband, to the admiration both of her eminent piety in composing, and of her modesty in concealing. Then she was a most affectionate and observing wife to her husband, a most tender and indulgent mother to her children, a most kind and bountiful mistress to her family. In a word, she was so superlatively good, that language is too narrow to express her deserved character; her death was as religious, as her life was virtuous. On the 14th day of June, in the year of our Lord 1663, of her own age thirty seven, she exchanged her earthly coronet for an heavenly crown. *Prov. xxxi. 28, 29. Her Children rise up and call her blessed; her Husband also, and he praiseth her. Many daughters have done virtuously, but thou excellest them all.*”

His grief appears to have been indelible, however it might have admitted temporary consolation; and he desired it to be recorded in those simple terms which, while they show that “*the loss of her could never from his heart,*” prove also the impressive eloquence of unaffected sorrow. See the inscription on his own monument, p. 202,

On ^d the 13th of February 1666, he was sworn of the Privy Council: and though he did not comply with all the measures of those times, yet he continued a Privy Counsellor during the remainder of King Charles the second's reign, as appears by his being again sworn in 1679, when the old Council was dissolved, and a new one constituted. His many dissents may be seen in a *Collection of Protests* (printed in an octavo volume) from 1641 to 1737.

In this as well as in the succeeding reign, he was also Lord Lieutenant and Custos Rotulorum of the Counties of Bucks, Lancashire, Northamptonshire, and Herts.

In ^e 1667, he was appointed to examine into the application of the several Sums of Money granted to his Majesty, for maintaining the War against the Dutch.

In ^f 1668 he was appointed one of the Commissioners of Trade and Plantations.

In ^g 1672 he was elected High Steward of Wycombe, in the County of Bucks.

In ^h 1675 he took an active part against a Bill, entitled "An Act to prevent the dangers which may arise from persons disaffected to Government;" an Act, which occasioned so much opposition, that it was carried only by a Majority of two voices in the House of Peers. Rapin says that the Protesting Lords were looked upon as of the country party. In the ⁱ same year, on the rejection of a motion made in the House of Peers, for an Address to the King to dissolve the Parliament, he, with twenty-one other Lords, who were all that were in the House early enough to protest, before the Parliament was prorogued, entered his dissent to the vote that passed. There is a printed copy of the Duke of Buckingham's speech on this occasion, Nov. 22, 1675, in the Duke of Bridgewater's library; at the end of which is written by Lord Bridgewater, and dated 7^{bris}. 20^{mo}.

^d Collins ut supr.

^e Ibid. and Kennet's Hist. of Eng. Fol. vol. iii. p. 286.

^f Beatson's Register, Part iii. p. 55. ed. 1786.

^g Langley's Hist. and Antiq. of the Hundred of Desborough, Co. of Bucks, 4to. 1797. p. 77.

^h Parl. Debates, vol. i. p. 84.—See also Hume Hist. of Eng.

ⁱ Parl. Debates, vol. i. p. 168.

1682, as follows: "I never did any publick action, which I have so much repented, as y^e entering this protestation, into w^{ch} my distast to y^e very strange demeanour of y^e House of Commons towards y^e House of Lords did draw me, &, for y^e being so wrought on by my passion against such strange deportment, I am most heartily sorry, being very sensible that those, which have since beene of y^e House of Commons, have carryed on more violent wayes against y^e Lords; which, I feare, have beene, since, prosecuted by some, who, it is not unlikely, may have had further designs against the monarchicall government of this kingdom, and y^e rest of his Mat^{ties}. dominions."

Sir Henry Chauncy, who was well acquainted with this Earl, relates the following particulars of him in his History of Hertfordshire: "He was a person of middling stature, somewhat corpulent, with black hair, a round visage, a modest and grave aspect, a sweet and pleasant countenance, and a comely presence. He was a learned man, delighted much in his library, and allowed free access to all, who had any concerns with him. His piety, devotion in all acts of religion, and firmness to the established Church of England, were very exemplary; and he had all other accomplishments of virtue and goodness. He was very temperate in eating and drinking; but remarkable for hospitality to his neighbours, charity to the poor, and liberality to strangers. He was complaisant in company, spoke sparingly, but always very pertinently; was true to his word, faithful to his friend, loyal to his Prince, wary in Council, strict in his justice, and punctual in all his actions." This amiable and tender-hearted Nobleman particularly encouraged learning. From several works, to which he was a liberal patron, I must not omit to select that valuable treasury of sacred criticism, Pole's *Synopsis Criticorum* &c.

He died in 1686, and was buried at Little-Gaddesden, where there is a Monument to his Memory with an inscription, recording that he "*desired* no other memorial of him, *but only this*."

"That having (in the 19th year of his age) married the Lady Elizabeth Cavendish, daughter to the then Earl, since Marquis, and after that Duke of Newcastle, he did enjoy (almost 22 years) all the happiness that a man could receive in the sweet society of the best of wives, till it pleased God, in the 41st year of his age, to change his great felicity into as great misery, by depriving

him of his truly loving and intirely beloved wife, who was all his worldly blifs : After which time humbly submitting to, and waiting on, the will and pleasure of the Almighty, he did sorrowfully wear out 23 years 4 Months and 12 Days, and then on the 26th day of October, in the year of our Lord 1686, and in the 64th year of his own age, yielded up his Soul into the merciful hand of God who gave it. *Job xiii. 15. Though he slay me, yet will I trust in him.*"

The Hon. Thomas Egerton, who performed the part of the *Second Brother* in *Comus*, was the fourth Son, and died unmarried at the age of twenty-three. His portrait, which, together with that of the Lady Alice, is by the great kindness of the Duke of Bridgewater, now in my possession, seems to have been painted before he was twenty. He has a very engaging countenance, full of remarkable expression. His elder brother, Lord Brackley, of whom the picture is at Bridgewater-house, Cleveland Court, appears also to have possessed the comeliness which Chauncy so minutely has described. There is no flattery, therefore, in the poet's allusion to their figure and deportment, *Comus*, v. 236, and v. 298. Neither is the beauty of the Lady in *Comus* over-rated; for perhaps a more pleasing face has rarely exercised the painter's skill.

The Lady Alice Egerton, who acted the *Lady* in *Comus*, was the eleventh daughter, and at that time not more than thirteen years old. Lord Brackley was only twelve.

About 1653 she became third Countess of Richard, Earl of Carbery in Ireland, and Baron Vaughan in England, who lived at Golden Grove in Caermarthenshire; a nobleman, who has endeared his name to all the wise and good, by his patronage of Jeremy Taylor, and of the poet Butler. The celebrated Mrs. Phillips (or, as she was called, *the matchless Orinda*) addressed a Poem to Lady Alice, on her coming into Wales. In H. Lawes's "Select Ayres and Dialogues for the Theorbo" &c. published 1669, there is a Song addressed to her from her husband, the two last stanzas of which Mr. Warton cites as excellent in the affected and witty style of the times.

"When first I view'd thee, I did spy
 "Thy soul stand beckoning in thine eye;

“ My heart knew what it meant,
 “ And at its first kifs went ;
 “ Two balls of wax fo run,
 “ When melted into one ;
 “ Mix’d now with thine my heart now lies,
 “ As much love’s riddle as thy prize.
 “ For fince I can’t pretend to have
 “ That heart which I fo freely gave,
 “ Yet now ’tis mine the more,
 “ Becaufe ’tis thine, than ’twas before,
 “ *Death* will unriddle this ;
 “ For, when thou’rt call’d to blifs,
 “ He needs not throw at me his dart,
 “ ’Cause piercing Thine he kills My heart.”

She died without iffue.

Henry Lawes.

HENRY LAWES, who compofed the mufick for *Comus*, and performed the combined characters of the *Spirit* and the shepherd *Thyrfis* in this drama, was the fon of Thomas Lawes, a vicar-choral of Salifbury cathedral. He was perhaps at firft a choir-boy of that church. With his brother William, he was educated in mufick under Giovanni Coperario ^k, (fuppofed by Fenton in his Notes on Waller to be an Italian, but really an Englifhman under the plain name of John Cooper) at the expence of Edward earl of Hertford. In January, 1625, he was appointed Piftoler, or Epiftoler ^l, of the royal chapel ; in November following he became one of the Gentlemen of the choir of that chapel ; and

^k *Coperario*,] Dr. Boyce, in his account of *Lawes* and his brother, *Cath. Mufic*. vol. ii, and Mr. Granger in his *Biog. Hift.* vol. ii, call Coperario an Italian. Cooper having travelled into Italy, italianized his name.

^l *Epiftoler*,] This Officer, before the Reformation, was a Deacon ; and it was his bufinefs to read the Epiftle at the altar. WARTON.

soon afterwards, clerk of the cheque, and one of the court-musicians to king Charles the first.

In Robert Herrick's *Hesperides*, or Poems, are three or four Christmas Odes, sung before the king at Whitehall, composed by Lawes, edit. Lond. 1648. 4to. p. [ad. calc.] 31. seq. And in the same collection, there is an Epigram To Mr. HENRY LAWES, the excellent Composer of his Lyricks, by which it appears that he was celebrated no less as a vocal than an instrumental performer, *ibid.* p. 326.

“ Touch but the lire, my *Harrie*, and I heare
 “ From thee some raptures of the rare *Gotiere* ;
 “ There, if thy voice commingle with the string,
 “ I heare in thee the rare *Laniere* to sing,
 “ Or curious *Wilson*, &c.”

Lawes, in the Attendant Spirit, sung the last Air in *Comus*, or all the lyrical part to the end, from v. 958. He appears to have been well acquainted with the best poets, and the most respectable and popular of the nobility, of his times. To say nothing here of Milton, he set to musick all the Lyricks in Waller's *Poems*, first published in 1645, among which is an *Ode* addressed to Lawes, by Waller, full of high compliments. One of the pieces of Waller was set by Lawes in 1635. He composed the *Songs*, and a *Masque*, in the *Poems* of Thomas Carew. See third edit. 1651, p. ult. The *Masque* was exhibited 1633. In the title page to *Comedies, Tragi-comedies*, and other *Poems*, by William Cartwright, published in 1651, but written much earlier, it is said, that the “ Ayres and Songs were set by Mr. Henry Lawes,” and Lawes himself has a commendatory poem prefixed, inscribed, “ To the memory of my most deserving and peculiar friend, Mr. William Cartwright.” See Note on *Com.* v. 86. The musick to Lovelace's *Amarantha*, a Pastoral, is by Lawes. Wood, *Ath. Oxon.* ii. 229. He published “ *Ayres and Dialogues* for one, two, and three voyces, &c. Lond. 1653.” fol. They are dedicated to Lady Vaughan and Carbery, who had acted the *Lady* in *Comus*, and to her sister Mary, Lady Herbert of Cherbury. Both had been his scholars in musick. “ To the Right Honorable the two most excellent *Sisters*, Alice, Countesse of Carbery, and Mary, Lady Herbert of Cherbury and Castle-island, daughters

to the Right Honorable John, Earl of Bridgewater, Lord President of Wales, &c.—No sooner I thought of making these publick, than of inscribing them to your Ladiships, most of them being composed, when I was employed by your ever honoured parents to attend your Ladishipp's education in musick: who (as in other accomplishments fit for persons of your Quality) excelled most ladies, especially in Vocall Musick, wherein you were so absolute, that you gave life and honour to all I set and taught you; and that with more Vnderstanding, than a new Generation [of ^m composers] pretending to Skil, (I dare say) are capable of." See *Com.* v. 86, and the Note. The words of the numerous songs in this work, are by some of the most eminent poets of the time. A few young noblemen are also contributors. The composers are not ⁿ only Henry and William Lawes, but Wilson, Colman, Webb, Lanier, &c. One of the pieces by H. Lawes, is a poem by John Birkenhead, called an "Anniversary on the Nuptials of John, Earl of Bridgewater, Jul. 22, 1642." See Wood, *Ath. Oxon.* ii. 640. This was the young Lord Brackley, who played the *First Brother* in *Comus*, and who married Elizabeth, daughter of William, Duke of Newcastle. Another is the *Complaint of Ariadne*, written by Cartwright, and printed in his *Poems*, p. 238. See Milton's *Sonn.* xiii. 11. For a composition to one of the airs of this piece, which gained excessive and unusual applause, Lawes is said to be the first who introduced the Italian style of musick into England. In the Preface he says, he had formerly composed airs to Italian and Spanish words: and,

^m I differ from Mr. Warton; as I suppose the allusion is not to the *composers*, but (as is noticed in the *Topographer* vol. ii. p. 151.) to the *fanaticks* of those times, who considered Musick as an unchristian recreation. See also the Dedication of his Third Book of Ayres 1658 to Lord Colrane, in which he says—"I wish those who so warmly *pretend the Common Benefit*, would not take upon them to mend the world, till they have some call to it. This *my Profession* (as well as others) may fairly complain of; for none *judge so sowerly* on us and our labours, as they who were never born to be Musicians."

ⁿ I presume Mr. Warton means "Select Ayres and Dialogues by Dr. *Wilson*, Dr. *Colman*, Mr. *Henry Lawes*, and others: Printed 1652:" a year before Lawes's *first Book of Ayres* (which neither in the title, nor in the preface mentions these co-adjutors) was published. This *first book* was printed in 1653, the *second* in 1655, the third in 1658. To the *second* are prefixed two Copies of Verses by "*John Wilson Doctor in Musick*," and "*Charles Colman Doctor in Musick*," addressed to Lawes on *bis Ayres*.

allowing the Italians to be the chief masters of the musical art, concludes that England has produced as able musicians as any country of Europe, and censures the prevailing fondness for Italian words °. To this Preface, among others, are prefixed Waller's verses abovementioned; and two copies by Edward and John Philips, Milton's nephews. There are also "Select *Ayres* and *Dialogues* to sing to the Theorbo-lute, or Bass-viol, composed by Mr. Henry Lawes, late servant to his Majesty in his publick and private Musicke, and other excellent masters. The second Book. Lond. Printed by W. Goodbid for John Playford, and to be sold at his shop in the Temple near the Church-dore, 1669." Here is the *Song*, called *The Earl to the Countess of Carbery*. Besides his Psalms, printed for Moseley, 1648, in conjunction with his brother William, and to which Milton's thirteenth *Sonnet* is prefixed, *To Mr. H. Lawes on the publishing his Airs*, dated in the Trinity manuscript, Febr. 9, 1645, Lawes composed tunes to Sandys's admirable *Paraphrase* of the Psalms, first published in 1638. I know not, if any of these Psalm-tunes were ever popular: but Lawes's seventy-second Psalm was once the tune of the chimes of St. Lawrence Jewry. Wood says, that he had seen a Poem written by Sir Walter Raleigh, "which had a musical composition of two parts set to it by the incomparable artist Henry Lawes," *Athen. Oxon.* ii. p. 441. num. 510. See also vol. i. F. p. 194. More of Lawes's works, are in the *Treasury of Musick*, 1669. In the *Musical Companion*, 1662. In

° I will add, to Mr. Warton's remark, Lawes's own words: "To make them sensible of this ridiculous humour, I took a *Table* or *Index* of old *Italian* Songs, and this *Index* (which read together made a strange medley of Nonsense) I set to a varied Ayre, and gave out that it came from *Italy*, whereby it hath passed for a rare *Italian Song*. This very Song I have now here printed." Preface to his *First Book of Ayres*. Again, "But (to meet with this humour of *lusting after Novelties*) a friend of mine told some of that company" [who had concluded, that the songs to which Lawes had set *Italian* words, were of *Italian birth*], "That a rare new Book was come from *Italy*, which taught the reason why an Eighth was the sweetest of all Chords in Musick; because, (said he) Jubal who was the Founder of Musick was the Eighth man from Adam; and this went down as currant as my Songs came from *Italy*." Pref. to his *Second Book of Ayres*. He has also set to Musick the first Ode of Anacreon, both in *Greek* and *Roman* characters, and another Ode in *Roman* characters only, by way of keeping up the humour for novelties.

Tudway's Collection of British Musick. And in other old and obsolete musical miscellanies.

Cromwell's usurpation put an end to Masks and Musick : and Lawes, being dispossessed of all his appointments, by men who despised and discouraged the elegancies and ornaments of life, chiefly employed that gloomy period in teaching a few young ladies to sing and play on the lute. Yet he was still greatly respected ; for before the troubles began, his irreproachable life, ingenuous deportment, engaging manners, and liberal connections, had not only established his character, but raised even the credit of his profession. Wood says, that his most beneficent friends, during his sufferings for the royal cause, in the rebellion and afterwards, were the ladies *Alice* and *Mary*, the Earl of Bridgewater's daughters, before mentioned. MSS. Mus. *Asbmol.* D. 17. p. 115. 4to. But in the year 1660, he was restored to his places and practice ; and had the happiness to compose the coronation anthem for the exiled monarch. He died in 1662, and was buried in Westminster abbey. Of all the testimonies paid to his merit by his contemporaries, Milton's commendation, in the thirteenth *Sonnet* and in some of the speeches in *Comus*, must be esteemed the most honourable. And Milton's praise is likely to be founded on truth. Milton was no specious or occasional flatterer ; and, at the same time, was a skilful performer on the organ, and a judge of musick. And it appears probable, that, even throughout the rebellion, he had continued his friendship for Lawes ; for, long after the King was restored, he added the *Sonnet to Lawes* in the new edition of his Poems, printed under his own direction, in 1673. Nor has our author only complimented Lawes's excellencies in musick. For in *Comus*, having said that Thyrsis with his *soft pipe*, and *smooth-dittied song*, could still the *roaring winds*, and hush the *waving woods*, he adds, v. 88. " nor of less faith." And he joins his *worth* with his *skill*, Sonn. xiii. v. 5.

In 1784, in the house of Mr. Elderton, an attorney at Salisbury, I saw an original portrait of Henry Lawes on board, marked with his name, and, " ætat. suæ 26, 1626." This is now in the bishop's palace at Salisbury. It is not ill painted ; the face and ruff in tolerable preservation ; the drapery, a cloak, much injured. Another in the Musick-School at Oxford ; undoubtedly placed there before the rebellion, and not long after the institution of

that school, in 1626, by his friend Dr. William Heather, a gentleman of the royal chapel. And among the mutilated records of the same School, is the following entry; "Mr. Henry Lawes gentleman of his Majesty's Chapell royall, and of his private musick, gave to this School a rare Theorbo for finging to, valued at with the Earl of Bridgewater's crest in brasfe just under the finger-board, with its case: as also a sett of" The Earl of Bridgewater is the second Earl *John*, who acted the part of the *First Brother* in *Comus*, being then Lord Brackley.

Henry's brother *William*, a composer of considerable eminence was killed in 1645, at the siege of Chester: and, it is said, that the King wore a private mourning for his death. Herrick has commemorated his untimely fate, which suddenly silenced *every violl, lute, and voyce*, in a little poem *Upon Mr. William Lawes the rare Musician*, Hesperid. ut supr. p. 341. Of William's separate works, there are two bulky manuscript volumes in score, for various instruments, in the Musick-School at Oxford. In one of them, I know not if with any of Henry's intermixed, are his original compositions for Masks exhibited before the king at Whitehall, and at the Inns of court. Most of the early musical treasures of that School, were destroyed or dispersed in the reign of fanaticism; nor was the establishment, which flourishes with great improvements under the care and abilities of the ^P present worthy Professor, effectually restored till the year 1665 ^q.

^P This was both Mr. Warton's and my friend, Dr. Philip Hayes, who died suddenly in 1797. The taste and abilities of the worthy Professor will be remembered, as long as sensibility shall be affected by strains of tenderness and sweetness. Of his generous temper, as well as of his attention to his office, the present Musick-School, modernized by his means, and ornamented by his donations, is an eminent testimony.

^q I find the following injunction from Cromwell's Vice-chancellor and delegates, dated April 3, 1656. "Whereas the Musick Lecture usually read in the *Vesperis Comitiorum*, [in this School] is found by experience to be altogether *uselesse*, noe way tending to the *honour* of the university, or the *furtherance* of any *literature*, but hath been an occasion of great *dishonour* to God, *scandall* to the place, and of many *evills*: It is ordered by the delegates that it be utterly taken away." MS. *Acta Delegator*. Univ. Oxon. ab ann. 1655. sub. ann. 1656. Yet soon afterwards the following order occurs under the same year. "Concerning the Musick Lecture, it was approved by the Delegates, that Instruments bee provided according to the will of the founder: and Mr.

I have purposely reserved what I had to say particularly about Lawes's *Comus*, with a few remarks on the characteristick style of his musick, to the end of this Note. Peck asserts, that Milton wrote *Comus* at the request of Lawes, who promised to set it to musick. Most probably, this Mask, while in projection, was the occasion of their acquaintance, and first brought them together. Lawes was now a domestick, for a time at least, in Lord Bridgewater's family; for it is said of *Thyrsis* in *Comus*, v. 85.

“ That to the *service* of this house belongs, &c.”

And, as we have seen, he taught the Earl's daughters to sing, to one of whom, the Lady *Alice*, the *Song to Echo* was allotted. And Milton was a neighbour of the family. It is well known, that Lawes's Musick to *Comus* was never printed. But by a manuscript in his own hand-writing it appears, that the three Songs, *Sweet Echo*, *Sabrina Fair*, and *Back Shepherds Back*, with the lyrical Epilogue, “ *To the Ocean now I fly*,” were the whole of the original musical compositions for this drama. I am obliged to my very ingenious friend, the late Doctor William Hayes, Professor of Musick at Oxford, for some of this intelligence. Sir John Hawkins has printed Lawes's song of *Sweet Echo* with the words, *Hist. Mus.* vol. iv. p. 53. So has Dr. Burney. One is surpris'd that more musick was not introduced in this performance, especially as Lawes might have given further proofs of the vocal skill and proficiency of his fair scholar. As there is less musick, so there is less machinery, in *Comus*, than in any other mask. The intrinsic graces of its exquisite poetry disdained assistance.

For a composition to one of the airs of Cartwright's *Ariadne*, mentioned above, Lawes, as I have before incidentally remarked, is said to have introduced the Italian style of musick into Eng-

Proctor bee desired to goe to the President and Fellows of St. Johns for the gift or loan of their Chaire-organ.” And afterwards it is ordered under 1657, that the musick books of the School, which had been removed by one Jackson, a musician and royalist, should be restored, and the stipend duly paid to the professor Dr. Wilfon. This institution, however, languished in neglect and contempt till the Restoration; and for this slight support, I suspect, was solely indebted to the interposition of Dr. Wilkins, one of the Delegates, Cromwell's Warden of Wadham College, a profound adept in the occult sciences, and a lover of musick on philosophical principles. WARTON.

land: and Fenton, in his Notes on Waller, affirms, that he imparted a *softer mixture of Italian airs* than was yet known. This perhaps is not strictly or technically true. Without a rigorous adherence to counterpoint, but with more taste and feeling than the pedantry of theoretick harmony could confer, he communicated to verse an original and expressive melody. He exceeded his predecessors and contemporaries, in a pathos and sentiment, a simplicity and propriety, an articulation and intelligibility, which so naturally adapt themselves to the words of the poet. Hence, says our author, *Sonn.* xiii. 7.

“ To after age thou shalt be writ the man

“ That with *smooth air* could *humour* best our tongue.”

Which lines stand thus in the manuscript:

“ To after age thou shalt be writ the man

“ That didst *reform thy art.*”

And, in *Comus*, Milton praises his “*soft pipe, and smooth-dittied song,*” v. 86. One of his excellencies was an exact accommodation of the accents of the musick to the quantities of the verse. As in the *Sonnet* just quoted, v. 1. seq.

“ Harry whose *tuneful* and *well measur’d* song

“ First taught our English musick how to *span*

“ Words with just *note* and *accent*, not to scan

“ With Midas-ears, committing short and long.”

Waller joins with Milton in saying, that other composers admit the poet’s sense but *faintly* and *dimly*, like the rays through a church window of painted glass: while his favourite Lawes

—— “ could truly boast,

“ That not a *syllable* is *lost.*”

And this is what Milton means, where he says in the *Sonnet* so often cited, “*Thou honour’st verse.*” v. 9. In vocal execution, he made his own subservient to the poet’s art. In his tunes to Sandys’s Psalms, his observance of the rythmus and syllabick accent, an essential requisite of vocal composition, is very striking and perceptible; and his strains are joyous, plaintive, or supplicatory, according to the sentiment of the stanza. These Psalms are for one finger. The solo was now coming into vogue; and

Lawes's talent principally consisted in songs for a single voice; and here his excellencies which I have mentioned might be applied with the best effect. The *Song to Echo* in *Comus* was for a single voice, where the composer was not only interested in exerting all his skill, but had at the same time the means of showing it to advantage; for he was the preceptor of the lady who sung it, and consequently must be well acquainted with her peculiar powers and characteristical genius. The poet says, that this song "rose like a steam of rich-distilled perfumes, and stole upon the air, &c." v. 555. Here seems to be an allusion to Lawes's *new* manner; although the lady's voice is perhaps the more immediate object of the compliment. Perhaps this song wants embellishments, and has too much simplicity, for modern criticks, and a modern audience. But it is the opinion of one whom I should be proud to name, and to which I agree, that were Mrs. Siddons to act the Lady in *Comus*, and sing this very simple air, when every word would be heard with a proper accent and pathetick intonation, the effect would be truly theatrical. Another excellent judge, of consummate taste and knowledge in his science, is unwilling to allow that Lawes had much address in adapting the accents of the musick and the quantities of the verse. He observes, that in this *Song to Echo* a favourable opportunity was suggested to the musician for instrumental iterations, of which he made no use: and that, as the words have no accompaniment but a dry bass, the notes were but ill calculated to *awaken* Echo however *courteous*, and to invite her to *give an answer*, Burney's *Hist. Mus.* vol. iii. ch. vii. pp. 382, 383, 384, 393. It is certain, that the words and subject of this exquisite song, afford many tempting capabilities for the tricks of a modern composer.

Mr. Mason has paid no inconsiderable testimony to Lawes's musick, in encouraging and patronising a republication of his Psalm-tunes to Sandy's *Paraphrase*, with Variations, by the ingenious Mr. Matthew Camidge of York cathedral. From the judicious Preface to that work written by Mr. Mason, I have adopted, and added to what I had hazarded on the subject in my last edition, many of these criticisms on Lawes's musical style. Lawes has also received another tribute of regard from Mr. Mason: in Lawes's *Song to Echo*, he has very skilfully altered or improved the bass, and modernised the melody. WARTON.

OF the *Musick* for *Comus*, the Song, *Sweet Echo*, is the only part with which the Publick have been presented. I have been informed, that this Song was taken from Henry Lawes's manuscript Book of Songs, which was one of the musical rarities belonging to the late Reverend and learned William Gostling, Minor Canon of Canterbury; in the Catalogue of whose Collection, which (after the death of its worthy possessor) was sold by Auction in London on the 26th and 27th of May 1777, No. 59, of the First Day's Sale, exhibits the following information:—"Lawes's Henry, Ayres and Dialogues, *with his Head*, 1653—Lawes's Henry, 274 Songs, MS. and William Lawes's Collection of Songs, MS. N. B. *These Songs of Henry and William Lawes are severally in their own hand-writing: In the former are the Songs in the Masque of Comus, as set by the Author, at the request of Milton, for the original Performance thereof at Ludlow Castle.*" The note subjoined, with many others also in the Catalogue, is said to be taken from Sir John Hawkins's History of Musick. The lot was sold for forty-five shillings, and, as I have been informed, to Sir John Hawkins.

From this manuscript Mr. Warton's account of the musick for *Comus* may probably have been derived. See before, p. 210. See also Sir John Hawkins's *Hist. of Mus.* vol. iv. p. 52, where it is said, that the *two* Songs, "*Sweet Echo*," and "*Sabrina fair*," with *three other* passages selected for the purpose, "*Back Shepherds back*," "*To the Ocean now I fly*," and "*Now my task is smoothly done*," were the whole of the original musick for *Comus*: to which account Dr. Burney adds, that, besides the musick for the *Measure*, between verses 144 and 145, and the *Soft Musick* prescribed before verse 659, we are told after verse 889, that "*Sabrina rises, attended by Water-Nymphs, and sings By the rusby-fringed bank, &c.*" And before verse 966 it is said "*This second Song presents them to their father and mother.*" So that though no more of the Original Musick is to be found, than that said to subsist in the composer's own hand-writing, yet more seems to have been produced, even by Milton's own direction. *Hist. of Musick*, vol. iii. p. 382.

Mr. Warton has not noticed that division of the lyrical Epilogue into *two* compositions, which both the historians of Musick have represented. These compositions were originally uncon-

nected ; for the drama appears to have opened with the former, beginning “ *From the Heavens*” instead of “ *To the Ocean*,” as it closed with the latter, “ *Now my task is smoothly done.*” Having been informed by the Reverend Mr. Egerton, that Dr. Philip Hayes was in possession of the Musick of *Comus* in Lawes’s own hand-writing, I wrote to the Doctor, and was favoured with an answer, dated Feb. 8, 1797, from which I have extracted the following account, relating to this original manuscript :

“ Henry Lawes has written before the Songs in *Comus*, *The 5 Songes fellowinge were sett for a Maske* presented at Ludlo Castle, before the Earle of Bridgewater, Lord President of the Marches. October 1634.

- “ 1st Songe. *From the Heavens now I fly* [which ends]
Where many a Cherub softe reposes.
- “ 2d. *Sweet Eccho.*
- “ 3d. *Sabryna fayre.*
- “ 4th. } *Back Shepperds Back.*
- “ 2d part. } *Noble Lord and Lady bright.*
- “ 5th. *Now my taske is smoothly done,*
I can flye, or I can run.

“ No such Song appears, as *To the Ocean now I fly.* I fear none of the intermediate *instrumental strains* are recoverable. I have none of them in the manuscript before me.”—This is a remarkable difference from the preceding accounts of the Musick ; but, remarkable as it is, it perfectly agrees with the Ashridge manuscript of the Mask, which I printed in 1798, and of which the Variations will be found at the end of this volume.

The Songs for *Comus* might not have been copied into Lawes’s miscellaneous collection, till they had been adapted to the alterations made by the poet. The first Song, “ *From the Heavens*,” was then transferred to the Epilogue ; but the last, “ *Now my task, &c.*” appears to have remained unaltered, although the poet’s emendation is, “ *But now my task is smoothly done.*”

To Dr. Philip Hayes’s curious intelligence his observations as well on *the musick for Comus*, as on *the general merit of Lawes*, would have been added, if his death had not prevented the fulfilment of the promise, which he had made to the editor.—His observations might probably have discussed the contradictory

assertions of Mr. Warton and Dr. Burney. For the attainments which are so elegantly ascribed to Lawes by the former, are strongly denied by the latter. "Most of the productions of this celebrated musician are languid and insipid, and equally devoid of learning and genius," *Hist. of Musick*, vol. iii. p. 379. Yet, in a preceding page, the learned historian acknowledges, that "bad as the Musick of Lawes appears to us, it seems to have been *sincerely admired* by his contemporaries in general." Lawes was commended, indeed, both by poets and musicians. Granger significantly calls him the *Purcell* of his time, *Biog. Hist.* 3d edit. vol. iii. p. 365.

To those eminent poets, some of whose productions, it has been mentioned, he set to musick, may be added Ben Johnson, Randolph, and Sir William Davenant. Among the noblemen and gentlemen, whose poetical talents had been exerted also for his use, were the Earl of Winchelsea, the Earl of Pembroke, the Earl of Bristol, Lord Broghill, Sir Edw. Dering, Sir Chris. Nevill, Sir John Mennes, Sir Patrick Abercromby, Sir Charles Lucas, Francis Finch, Esq. Mr. H. Noel son of Lord Viscount Cambden, Mr. T. Cary son of the Earl of Monmouth, Mr. C. Raleigh son of Sir Walter Raleigh, Mr. H. Harrington son of Sir Henry Harrington, Mr. Hen. Bathurst, Mr. Tho. Stanley, Mr. Aurelian Townshend, Mr. M. Clifford, and Mr. H. Reynolds. Many of the Songs, written for Lawes, never appeared indeed but with the Musick; yet they deserve to be better known.

Sir John Hawkins has observed, that the use of bars in Musick "is not to be traced higher than 1574, and it was not till some time after, that the use of them became general. Barnard's Cathedral Musick, printed in 1641, is without Bars, but they are found throughout in the Ayres and Dialogues of Henry Lawes, published in 1653. From whence it may be conjectured, that *we owe to Lawes this improvement*," *Hist. of Musick*, vol. iii. p. 518. Mr. Mason, in his admirable *Essay on Cathedral Musick*, first prefixed to a "Collection of the Words of Anthems" published in 1782, and reprinted with some additions in his "Essays historical and critical on English Church Musick" published in 1795, gives this valuable comment on the preceding passage:

“ This Henry Lawes was the friend of Milton, &c. He found, I imagine, the use of bars more necessary to mark the time of his Ayres, than to span the just accent and quantity of his words. By the well-known *Sonnet*, which this Poet addressed to him, we are to conclude, that he thought him the first English Composer, who attended to this point; for he there says that his

———“ tuneful and well-measured song

“ *First* taught our English musick how to span &c.”

And if Milton, who was certainly a competent judge, is allowed to have spoken truth on this occasion, it is left with the lovers of very ancient Musick to set their own value on that of the 16th and part of the 17th Century.”—Lawes’s *Choice Psalms*, printed in 1648, are also without bars.

The republication of Lawes’s Psalm-tunes to Sandys’s *Paraphrase* was promoted by Mr. Mason, as a proper tribute to that musical merit, which he was too well qualified to over-rate. Of Lawes’s Psalms it has been said, however, that “ they never were adopted by any vociferous fraternity, or admitted into the pale of a single country church, that I have been able to discover, since they were first printed. The 72d Psalm set by H. Lawes has, indeed, long had the honour of being jingled by the chimes of St. Lawrence Jewry, six times in the four and twenty hours, in a kind of *Laus perpetua*,” Dr. Burney, *Hist. of Musick*, vol. iii. p. 388.—Perhaps the honour of being jingled on the chimes may seem to vindicate his 72d Psalm, at least, from the supposition of unpopularity in its own days; unless indeed the undiscerning Parishioners of St. Lawrence Jewry gave it more than “ *honour due*,” and “ *admitted*” an unworthy member to the jingling “ *crew*” of chimes. It appears, however, that they were “ admitted into the pale” of some churches; for, in Bedford’s *Great Abuse of Musick*, 1711, p. 223, it is said, “ We have our plain Psalm Tunes in one method, *Lawes his Psalms* in another, and our Chanting Tunes in a third.”

Henry Lawes composed the Musick also to “ *Select Psalmes of a New Translation*, to be sung in VERSE and CHORUS of five Parts, with Symphonies of Violins, Organ, and other Instruments, Novemb. 22. 1655.” The Translation is printed on a single

quarto sheet. The name of the translator is not mentioned. It is probable, that these Select Psalms were privately printed for the Earl of Bridgewater's Chapel. The sheet is inserted in one of Lawes's publications, belonging to the Duke of Bridgewater's Library. The Psalms translated are the xxth. civth. cxxxviith. part of the lxvith. and part of the cxith. I will give an extract from the cxxxviith Psalm, which exhibits an easy and pleasing verification.

I.

“ Sitting by the streams that glyde
 “ Down by *Babel's* towring wall,
 “ With our teares we fill'd the tyde,
 “ Whilst our mindfull thoughts recall
 “ Thee, O *Sion*, and thy fall!

2.

“ Our neglected harps unstrung,
 “ Not acquainted with the hand
 “ Of the skilfull tuner, hung
 “ On the willow trees that stand
 “ Planted in the neighbour land.

3.

“ Yet the spightful foe commands
 “ Songs of mirth, and bids us lay
 “ To dumb harps our captive hands,
 “ And (to scoffe our sorrows) say,
 “ Sing us some sweet Hebrew lay.

4.

“ But (say we) our holy strain
 “ Is too pure for Heathen land,
 “ Nor may we our hymns prophane,
 “ Or tune either voice or hand
 “ To delight a savage band.

5.

" Holy *Salem*, if thy love
 " Fall from my forgetfull heart,
 " May the skill, by which I move
 " Strings of musick tun'd by art,
 " From my wither'd hand depart.

6.

" May my speechlesse tongue give sound
 " To no accent, but remain
 " To my prison roof fast bound,
 " If my sad soul entertain
 " Mirth, till thou rejoice again."

The expression, in the fifth stanza, " From my *wither'd hand* depart," appears to me remarkably fine. Herrick, in his *Hesperides*, 1648, p. 94, has employed it in the same expressive manner :

" Griefe, my deare friend, has first my harp unstrung,
 " *Wither'd* my *hand*, and palsie-struck my tongue."

Perhaps Lawes himself was the author of the preceding translation ; for, as Mr. Warton has observed, he was no bad poet. I subjoin an elegant proof of his poetical talents, taken from his First Book of Ayres :

" *No Constancy in Man.*"

" Be gone, be gone thou perjur'd man,
 " And never more return,
 " For know that thy inconstancy
 " Hath chang'd my love to scorn :
 " Thou hast awak'd me, and I can
 " See cleerly ther's no Truth in Man.

2.

" My love to thee was chaste and pure,
 " As is the morning dew,
 " And 'twas alone like to endure,
 " Hadst thou not prov'd untrue ;

“ But I’m awak’d, and now I can
 “ See cleerly ther’s no Truth in Man.

3.

“ Thou mayst perhaps prevaile upon
 “ Some other to beleive thee,
 “ And since thou canst love more than one,
 “ Ne’er think that it shall grieve me;
 “ For th’ hast awak’d me, and I can
 “ See cleerly ther’s no Truth in Man.

4.

“ By thy apostasie I find
 “ That love is plac’d amiss,
 “ And can’t continue in the mind
 “ Where vertue wanting is:
 “ I’m now resolv’d, and know there can
 “ No constant Thought remain in Man.”

Milton’s commendation of *Lawes* has been considered by the accomplished historian of Musick in a light unfavourable both to the poet, and to the musician. “ It would be illiberal,” he says, to “ cherish such an idea; but it *does* sometimes seem as if the twin-sisters, Poetry and Musick, were mutually jealous of each other’s glory: *the less interesting my sister’s offspring may be, says Poetry, the more admiration will my own obtain.* Upon asking some years ago, why a certain great prince continued to honour with such peculiar marks of favour an old performer on the flute, when he had so many musicians of superior abilities about him? I was answered, *because he plays worse than himself.* And who knows whether Milton and Waller were not secretly influenced by some such consideration? and were not more pleased with Lawes for not pretending to embellish or enforce the sentiments of their songs, but setting them to sounds less captivating than the sense,” Dr. Burney, *Hist. Musick*, vol. iii. p. 394.—But Milton, “ was no specious or occasional flatterer; and, at the same time, was a skilful performer on the organ, and a judge of musick.” Perhaps the praise and judgement of Milton (I speak with submission) may not then be considered as the con-

cessions of jealous superiority, or as the effusions of hasty admiration. I must not omit to mention, that, at the Concert of Ancient Musick, the “artful strains” of *Henry Lawes* have lately been revived.

Origin of Comus.

IN Fletcher’s *Faithful Shepherdess*, an Arcadian comedy, recently published, Milton found many touches of pastoral and superstitious imagery, congenial with his own conceptions. Many of these, yet with the highest improvements, he has transferred in *Comus*; together with the general cast and colouring of the piece. He caught also from the lyric rhymes of Fletcher, that *Dorique delicacy*, with which Sir Henry Wotton was so much delighted in the Songs of Milton’s drama. Fletcher’s comedy was coldly received the first night of its performance. But it had ample revenge in this conspicuous and indisputable mark of Milton’s approbation. It was afterwards represented as a Mask at court, before the king and queen on twelfth-night, in 1633. I know not, indeed, if this was any recommendation to Milton; who, in the *Paradise Lost*, speaks contemptuously of these interludes, which had been among the chief diversions of an elegant and liberal monarch. B. iv. 767.

“ court-amours

“ Mix’d dance, and wanton *mask*, or midnight ball, &c.”^a

^a *recently published,*] The third edition of Fletcher’s play was published in 1633. The first quarto was published during his life-time; the second is dated 1629, four years after his decease. See Colman’s *Beaumont and Fletcher*, vol. iii. pp. 113, 145. The *Faithful Shepherdess* is mentioned in Davies’s *Scourge of Folly*, 1611. See Mr. Warton’s Note on *Comus*, v. 934.

^b *Mix’d dance, and wanton mask, &c.*] I must add to Mr. Warton’s remark, that these lines are written in the manner of Joshua Sylvester, who thus sneers at these interludes, *Du Bart.* 1621, p. 221.

“ And, quaffing deeply of the court-delights,

“ Vs’d nought but tilts, turneis, and *masks*, and fights, &c.”

And in his *Ready and easy Way to establish a free Commonwealth*, written in 1660, on the inconveniencies and dangers of readmitting *Kingship*, and with a view to counteract the noxious humour of returning to *Bondage*, he says, "a King must be adored as a demigod, with a dissolute and haughty court about him, of vast expence and luxury, *Masks* and *Revels*, to the debauching our prime gentry, both male and female, not in their *pastimes* only, &c." *Pr. W.* i. 590. I believe the whole compliment was paid to the genius of Fletcher. But in the mean time it should be remembered, that Milton had not yet contracted an aversion to courts and court-amusements; and that, in *L'Allegro*, *Masks* are among his pleasures. Nor could he now disapprove of a species of entertainment, to which as a writer he was giving encouragement. The royal *Masks*, however, did not, like *Comus*, always abound with Platonick recommendations of the doctrine of chastity.

The ingenious and accurate Mr. Reed has pointed out a rude out-line, from which Milton seems partly to have sketched the plan of the fable of *Comus*. See *Biograph. Dramat.* ii. p. 441. It is an old play, with this title, "*The old Wives Tale*, a plea-

Hence it is a *shining* distinction in Judith's character, because

"Shee, ever modest, never vs'd to stay

"Abroad till midnight at a *mask* or play!"

Du Bart. p. 988.

Milton, when he wrote *L'Allegro*, and *Arcades*, and *Comus*, probably smiled at this commendation; and disregarded also the solemn warning, given against these and similar entertainments by a very precise son of Galen: "There are some kinds of exercise, and recreations, altogether dangerous; as—*musicke*, playing upon the violl, lute, or any other instruments: but the most dangerous of all are plaies, revels, *masques*, and dancing." *Treatise of Love Melancholy*, by J. Ferrand, Dr. of Physick, Oxford 1640, 12mo. p. 251.

Compare, with the extract above cited from Milton's *Prose-Works*, Wither's account of Charles the second's return, *Speculum Speculativum*, 1660, p. 70

—————"Some looked for encrease

"Of Trading, or of making Taxes less;

"And other some (another way affected)

"Together with a King, returns expected

"Of *Masks*, and *Revels*, *Turnaments*, and *Plays*,

"*May-poles*, *Wakes*, *Church-ales*, and those *Holy-daies*

"Wherein young men might have permitted been,

"As heretofore, to dance upon the green."

fant conceited Comedie, plaied by the Queenes Maiesties players. Written by G. P. ^t [i. e. George Peele.] Printed at London by John Danter, and are to be sold by Ralph Hancocke and John Hardie, 1595." In quarto. This very scarce and curious piece exhibits, among other parallel incidents, two Brothers wandering in quest of their Sister, whom an Enchanter had imprisoned. This magician had learned his art from his mother Meroe, as Comus had been instructed by his mother Circe. The Brothers call out on the Lady's name, and Echo replies. The Enchanter had given her a potion which suspends the powers of reason, and superinduces oblivion of herself. The Brothers afterwards meet with an Old Man who is also skilled in magick; and, by listening to his soothsayings, they recover their lost Sister. But not till the Enchanter's wreath had been torn from his head, his sword wrested from his hand, a glass broken, and a light extinguished.

^t George Peele, the author of the *Old Wives Tale*, was a native of Devonshire; and a Student of Christ-Church, Oxford, where he became a Master of Arts in 1579. At the university, he was much esteemed for his poetical talents. Going to London, he was made conductor of the city pageants. Hence he seems to have got a connection with the stage. He was one of the wits of the town, and his "Merrie Iests" appeared in 1607. Reprinted 1627. Mr. Steevens justly supposes, that the character of *George Pieboard*, in the *Puritan*, was designed for *George Peele*. See Malone's *Suppl. Shakspeare*, ii. 587. He has some few pastoral pieces in *Englands Helicon*. He dedicated a poem, called the *Honour of the Garter*, to the Earl of Northumberland, by whom he was patronised in 1593. He wrote also among other things, *Polybymnia*, the description of a Tilt exhibited before the queen, 1590. As to his plays, beside the *Old Wives Tale*, 1595, he wrote *The Arraignment of Paris*, 1584.—*Edward the First*, 1593.—*King David and Fair Bethsabe*, 1599. (See Note on *Comus*, v. 934.)—And *the Turkish Mahomet and Hyren* [Irene] *the faire Greek*, never printed. See Malone, ut supr. vol. i. 191. Of his popularity, and in various kinds of poetry, see Meres's *Wits Treasury*, 1598. 12mo. viz. p. 232, 283, 285. And Nash's *Epistle to the Gentlemen Students of both universities*, prefixed to Greene's *Arcadia*, 4to. Bl. Let. He lived on the Bank-side, opposite to Black Friars: and died, in want and obscurity, of a disease, which Wood says is *incident to poets*, about the year 1597. He was a favourite dramattick poet: and his plays continued to be acted with applause long after his death. A man of Peele's profession, situation, and character, must have left many more plays, at least interludes, than are now remembered even by name only. His *Old Wives Tale*, which is unrecited by Wood, and of which the industrious Langbaine appears to have known nothing more than the title, had sunk into total oblivion. WARTON.

The names of some of the characters, as Sacrapant, Chorebus, and others, are taken from the *Orlando Furioso*. The history of Meroe a witch, may be seen in "The xi Bookes of the Golden Asse, containing the Metamorphosie of Lucius Apuleius, interlaced with fundrie pleasant and delectable Tales, &c. Translated out of Latin into English by William Adlington, Lond. 1566." See Chap. iii. "How Socrates in his returne from Macedony to Larissa was spoyled and robbed, and how he fell acquainted with one Meroe a witch." And Chap. iv. "How Meroe the witch turned divers persons into miserable beasts." Of this book there were other editions, in 1571, 1596, 1600, and 1639. All in quarto and the black letter. The translator was of University College. See also *Apuleius* in the original. A *Meroe* is mentioned by Ausonius, *Epigr.* xix.

Peele's Play opens thus.

Anticke, Frolicke, and Fantasticke, three adventurers, are lost in a wood, in the night. They agree to sing the old Song,

"Three merrie men, and three merrie men,

"And three merrie men be wee;

"I in the wood, and thou on the ground,

"And Jacke sleeps in the tree." ^u

They hear a dog, and fancy themselves to be near some village. A cottager appears, with a lantern: on which Frolicke says, "I perceiue the glimryng of a gloworme, a candle, or a cats-eye, &c." They intreat him to shew the way: otherwise, they say, "wee are like to wander among the owlets and hobgoblins of the forest." He invites them to his cottage; and orders his wife to lay a crab in the fire, to rost for lambes-wool, &c." They sing

"When as the rie reach to the chin,

"And *chopcherrie, chopcherrie ripe* within;

^u This old Ballad is alluded to in *Twelfth Night*, A. ii. S. iii. Sir Toby says, "My Lady's a Cataian, we are politicians, Malvolio's a Peg a Ramfey, and "three merry men be we." Again, in the Comedy of *Ram-Alley*, 1611. See Reed's *Old Pl.* vol. v. p. 437. And in the Preface to the *Shoemaker's Holiday*, 1610. 4to. Bl. Let. "The merriments that passed in Eyre's house and other accidents; with two merry *three mens songs*." And in the Comedy *Laugh and Lie down*, 1605. "He plaied such a song of the "three merry men, &c." Many more instances occur. WARTON.

‘ Strawberries swimming in the creame,
 “ And schoole-boyes playing in the streame, &c.”

At length, to pass the time *trimly*, it is proposed that the wife shall tell “ a merry winters tale,” or, “ an old wiues winters tale,” of which sort of stories she is not without a *score*.^x She begins, There was a king, or duke, who had a most beautiful daughter, and she was stolen away by a necromancer, who turning himself into a dragon, carried her in his mouth to his castle. The king sent out all his men to find his daughter; “ at last, all the king’s men went out so long, that hir Two Brothers went to seeke hir.” Immediately the two Brothers enter, and speak,

“ 1 Br. Vpon these chalkie cliffs of Albion,
 “ We are arriued now with tedious toile, &c.
 “ To seeke our Sister, &c.”——

A soothfayer enters, with whom they converse about the lost lady. “ *Soothf.* Was she fayre? 2 Br. The fayrest for white and the purest for redde, as the blood of the deare or the driven snowe, &c.” In their search, Echo replies to their call.^y They find too late that their Sister is under the captivity of a wicked magician, and that she had tasted his cup of oblivion. In the close, after the wreath is torn from the magician’s head, and he is disarmed and killed, by a Spirit in the shape and character of a beautiful page of fifteen years old, she still remains subject to the magician’s enchantment. But in a subsequent scene the Spirit enters, and declares, that the Sister cannot be delivered but by a Lady, who is neither maid, wife, nor widow. The Spirit blows a magical horn, and the Lady appears; she dissolves the charm,

^x See Shakspeare’s *Winter’s Tale*, A. ii. S. i.

H. ——“ Pray you sit by us,
 “ And tell us a tale. M. Merry or sad shall’t be?——
 ——“ A sad tale’s best for winter:
 “ I have one of sprights and goblins——”

There is an entry in the Register of the Stationers, of *A Book intituled A Wynter Nyghts pastyme*, May 22, 1594.” This is not Shakspeare’s *Winter’s Tale*, which perhaps did not appear till after 1600. WARTON.

^y See note on *Com.* v. 240. And Reed’s *O. Pl.* vi. 426. xii. 421.

WARTON.

by breaking a glafs, and extinguifhing a light, as I have before recited. A curtain is withdrawn, and the Sifter is feen feated and afleep. She is difenchanted and reftored to her fenfes, having been fpoken to *thrice*. She then rejoins her Two Brothers, with whom ſhe returns home; and the Boy-fpirit vaniſhes under the earth. The magician is here called “inchanter vile,” as in *Comus*, v. 907.

There is another circumſtance in this play, taken from the old English *Apuleius*. It is where the *Old Man* every night is transformed by our magician into a bear, recovering in the day-time his natural ſhape.

Among the many feats of magick in this play, a bride newly married gains a marriage-portion by dipping a pitcher into a well. As ſhe dips, there is a *voice*:

“ Faire maiden, white and red,
 “ Combe me ſmoothe, and ſtroke my head,
 “ And thou ſhall haue ſome cockell bread!
 “ Gently dippe, but not too deepe,
 “ For feare thou make the golden beard to weepe!
 “ Faire maiden, white and redde,
 “ Combe me ſmooth, and ſtroke my head:
 “ And euery haire a ſheaue ſhall be,
 “ And euery ſheaue a golden tree!”

With this ſtage-direction, “ *A head comes vp full of gold; ſhe combes it into her lap.*”

I muſt not omit, that Shakspeare ſeems alſo to have had an eye on this play. It is in the ſcene where “ *The Harueſt-men enter with a Song.*” Again, “ *Enter the Harueſt-men ſinging with women in their bandes.*” Frolicke ſays, “ Who have we here, our amorous harueſt-ſtarres?”—*They ſing,*

“ Loe, here we come a reaping a reaping,
 “ To reape our harueſt-fruite;
 “ And thus we paſſe the yeare ſo long,
 “ And neuer be we mute.”

Compare the Mask in the *Tempeſt*, A. iv. S. i. where Iris ſays,

“ You ſun-burnt fickle-men, of Auguſt weary,
 “ Come hither from the furrow, and be merry;

“ Make holy-day : your rye-straw hats put on,
 “ And these fresh nymphs encounter every one
 “ In country footing.”

Where is this stage-direction, “ *Enter certain Reapers, properly habited: they join with the nymphs in a graceful dance.*” The *Tempest* probably did not appear before the year 1612.²

That Milton had his eye on this ancient drama, which might have been the favourite of his early youth, perhaps it may be at least affirmed with as much credibility, as that he conceived the *Paradise Lost*, from seeing a Mystery at Florence, written by Andreini a Florentine in 1617, entitled *Adamo*.

In the mean time it must be confessed, that Milton's magician Comus, with his cup and wand, is ultimately founded on the fable of Circe. The effects of both characters are much the same. They are both to be opposed at first with force and violence. Circe is subdued by the virtues of the herb Moly which Mercury gives to Ulysses, and Comus by the plant Haemony which the Spirit gives to the Two Brothers. About the year 1615, a Mask called the *Inner Temple Masque*, written by William Browne, author of *Britannia's Pastorals*, which I have frequently cited, was presented by the students of the Inner Temple. See Notes on *Com.* v. 252, 636, 659. It has been lately printed from a manuscript in the Library of Emanuel College: but I have been informed, that a few copies were printed soon after

² before the year 1612.] Though Shakspeare, as Mr. Warton observes, might have had his eye on the *Old Wives Tale*; he seems, I think, to have remembered also, in this part of his *Tempest*, the play of *Histrionastix*, or, *The Player whipt*, 1610: in which are the following scenery and song:
 “ Enter haruest folkes with a bowle : after them Peace leading in Plenty : Plutus
 with ingottes of gold : CERES with sheaves : Bacchus with grapes.

“ The haruest-folkes Song.

“ Holyday, O blessed morne,
 “ This day Plenty hath been borne,
 “ Plenty is the child of Peace;
 “ To her birth the Gods do prease, &c.
 “ Ceres, with a bounteous hand,
 “ Doth at Plentie's elbo stand;
 “ Binding mixed coronets
 “ Of wheat, which on her head she sets.
 “ Holiday, &c.”

the presentation. It was formed on the story of Circe, and perhaps might have suggested some few hints to Milton. I will give some proofs of parallelism as we go along.

The genius of the best poets is often determined, if not directed, by circumstance and accident. It is natural, that even so original a writer as Milton should have been biased by the reigning poetry of the day, by the composition most in fashion, and by subjects recently brought forward, but soon giving way to others, and almost as soon totally neglected and forgotten.

WARTON.

Doctor Newton had also observed, that Milton formed the plan of *Comus* very much upon the episode of Circe in the *Odyssey*. And Doctor Johnson, in his *Life of Milton*, says, that the fiction is derived from Homer's Circe. But a learned and ingenious annotator on the *Lives of the Poets* is of opinion, notwithstanding the great biographer's assertion, that "it is rather taken from the *Comus* of *Erycius Puteanus*, in which, under the fiction of a dream, the characters of *Comus* and his attendants are delineated, and the delights of sensualists exposed and reprobated. This little tract was published at Louvain in 1611, and afterwards at Oxford in 1634, the very year in which *Milton's Comus* was written." Note signed H. in Johnson's *Lives of the Poets*, vol. i. p. 134. edit. 1790. and p. 123. edit. 1794.

In *Remarks on the Arabian Nights Entertainments* by RICHARD HOLE, L. L. B. Lond. 1797, this observation has been confirmed by various extracts from Puteanus's work. But before I present the reader with the correspondencies in the ^a Dutch and British

^a ERYCIUS PUTEANUS (whose real name was Henri du Puy) was born at Venloo in Gelderland. He was Professor of Eloquence at Milan, and afterwards at Louvain. He was very much esteemed in the Low Countries, and enjoyed the titles of Historiographer to the King of Spain, and Counsellor to the Arch-Duke Albert. He was even appointed Governour of the Castle of Louvain. He died in 1646, in the 72d year of his age. He was author of an immense number of books. Scaliger calls him a trifler, but he was certainly both learned and eloquent, although he did not apply himself so much to correct and comment upon authors, as in composing little pieces upon eloquence, letters, and small tracts upon miscellaneous subjects. See BAILLET, and GEN. DICT. Art. *Puteanus*.

Comus, which this acute and entertaining writer has exhibited, it should be remarked, that the first edition of Puteanus is not that which was printed at Louvain in 1611; although it is said to be the *first* by Mr. Hole, p. 232, and implied to be the *first* in the preceding information of the annotator on Johnson. Mr. Warton refers to Puteanus, in his note on v. 58. of *Comus*, whose work, he says, was *written* in 1608. It was probably *published* at Louvain in the same year. Vid. Auctoris Præfat. p. 8. et. p. 204. edit. 1611. The edition of 1611 has the following title, “ERYCI PUTEANI COMVS SIVE PHAGESIPOSIA CIMMERIA. SOMNIVM: Secundò jam et accuratius editum. LOVANII, Typis GERARDI RIVII. cId. Idc. XI.”

“Milton certainly read this performance with such attention, as led, perhaps imperceptibly, to imitation. His Comus

Offers to every weary traveller
His orient liquour in a crystal glass.

In Puteanus, one of his attendants discharges that office. *Hic* [in limine] *adolescens cum amphorâ et cyatho stabat et intransibilibus propinabat vinum.* [p. 35. ed. 1611.] From the following passage Milton seems to have derived his idea of the mode, in which he first introduces the voluptuous enchanter. *Interea COMVS, luxu lasciviâque stipatus, ingreditur: et quid attinet pompam explicare? Horæ suavissimos Veris odores, omnemque florum purpuram spargebant. Amorem Gratiae, Deliciæ, Lepores, ceteraque Hilaritatis illices sequebantur: Voluptatem Risus, Iocusque. Cum Saturitate seror Ebrietas erat, crine fluxo, rubentis Auroræ vultu: manu thyrsus quatibat; ac breviter totum Bacchum expresserat.* [p. 30. ed. supr.] These figurative personages recall to our minds

Meanwhile welcome Joy, and Feast,
Midnight Shout, and Revelry,
Tipsy Dance, and Jollity.

In the same speech our Poet evidently has in view a lively Anacreontick Ode, which the Comus of Puteanus likewise addresses to his dissipated Votaries.” Hole’s *Remarks &c.* pp. 233, 234.

The lines, which Mr. Hole has extracted from this Ode, are given as “resemblances which can hardly be considered accidental;” and he adds, “whoever chooses to compare farther the poetical address of Comus in each author, will find a similar spirit and congeniality of thought, though the Dutch Muse in point of chastity is very inferior to the British,” *Remarks &c.* p. 236.

From the comparison which I have made, I venture to join a resemblance or two with those that have been displayed by an abler pen. The Ode opens thus :

“Limen süavioris
 “Qui læve pulsat ævi,
 “Nomen bonis daturus
 “Sacris *Phagesiorum* ;
 “Condiscat ille molli
 “Ditare melle guttur,
 “Dotare pectus udo
 “Mitis lepôre Bacchi :
 “Condiscat ille *fractô*
 “*Terram gradu pavire.*”

So, in *Comus*, as Mr. Hole has pointed out, v. 143.

Come, knit hands, and beat the ground
 In a light fantastick round,

Again, in the same Ode :

“*Nil turpe, nilque factu*
 “*Fædum putet : latere*
 “*Caliginis sub atræ*
 “*Velo potest opaco,*
 “*Quod turpe, quodque fædum.*
 “*Quid ergò ? quid moramur ?*
 “*Cur non sacro gemella*
 “*Lusu furit Voluptas*
 “*Dulcissimi Lyæi,*
 “*Dulcissimæ Diones ?*”

Here we may compare *Comus*, as Mr. Hole directs, v. 122.

What hath Night to do with sleep ?
Night hath better sweets to prove ;
Venus now wakes, &c.

To the lines marked with Italicks, the opening of the following passage also, says Mr. Hole, might have contributed, “An tu nescis, inquit [Comus], Sacris meis pervigilium deberi? Necdum Solis Occasus est, et somnum ordiris? Si numen meum nescis, inter mortales immortalis ago, &c. Δαίμων ὁ Κῶμος, παρ’ οὗ τὰ κωμάζειν τοῖς Ἀνθρώποις.—Iam Sacra mea PHAGESIA, five PHAGESIOSIA sunt, Scriptoribus nominata, et Luxu Lasciviâque peraguntur. Paucis: totum Voluptatis regnum meum est; nec felix quisquam, nisi qui meus.” [p. 20. ed. 1611.]

Again:

“ Delere fas severæ
 “ Nævus notasque mentis,
 “ Nævus notasque frontis.—
 “ Tristes abite curæ:
 “ Hic Gratiae decoræ,
 “ Hic Illices Amorum—
 “ Hic Fervor, et Juventas,
 “ Lubentiæque sunt hic.—”

In the preceding lines, I think, we may discover the “strict Age and four Severity” in *Comus*; and also the artful remark of the enchanter, v. 667. “Here dwell no frowns, &c. See, here be all the pleasures &c.” At the conclusion of the Ode, as Mr. Hole observes, is Comus’s direction to “braid their locks with rosy twine, &c.”

“ Licebit et venusto
 “ Rorantium impedire
 “ Serto caput rosarum,
 “ Micantiumque florum.” pp. 55. et seq. ed. supr.

There is a remarkable passage in the Dutch *Comus*, where Aderba, Puteanus’s friend, expresses the horror he feels, on finding himself overtaken by night at the very entrance of Comus’s portentous palace. Puteanus dissipates his apprehensions by an argument, not dissimilar to that, with which the Elder Brother, in the British *Comus*, combats the fears of the Younger respecting his Sister. “Ego in numeros responsionem acuens, fortiori coactæ sententiæ spiritu dispellere inanem metum conatus sum.

“ Quid innocentis ergo candor pectoris,
 “ Quid puritas beata, quid Virtus potest,
 “ Viraginisque dogmata Sapientiæ ;
 “ Servam nigræ si noctis aura obnubilat
 “ Mentem, quatitque umbratili pectus metu ?
 “ Audebo fari : noctis aura quid nigræ
 “ Potest, quid umbris obsitæ formidines ;
 “ Si liberam potente virtus asserit
 “ Mentem manu, si candor atque puritas,
 “ Viraginisque dogmata Sapientiæ ?” p. 26. et seq.

ed. supr.

Compare *Comus* from v. 366 to v. 374, and also the Lady's soliloquy, v. 205—212.

The address of *Comus* to the Lady, his specious argumentation and licentious language,

There was another meaning in these gifts,

Think what, and be advis'd,

might have been suggested, (I may add,) in some degree, by the following passage in Puteanus. “ Quæ mortalium sine voluptate vita ? pœna est. Hanc, si sapere constituisti, fuge ; illam carpe, et quem in finem benigna te Natura produxerit COGITA : non ut miserum durâ virtute crucies animum, et è felicitatis contubernio proturbes ; sed ut mollitie bees, ut suavitatibus lubentiisque omnibus irriges foveasque, velut tenerrimam brevis vitæ flammam.” p. 21. ed. supr. In the reply of the Lady to *Comus* there is also some correspondence to the language of Puteanus :

———To him that dares

Arm his profane tongue with contemptuous words

Against the sun-clad Power of Chastity,

Fain would I something say, yet to what end ?

“ Ego, tam profani sermonis audaciam nullâ patientiâ digerens, infaustum numen, velut portentum, detestabar. Fuga in mente erat, sed alæ in votis ; cùm ecce densissimâ nube repente septus, sublatusque, adspirante et impellente nescio quâ aurâ, deferor, Zephyri, an Somni ?” p. 22. ed. supr. The Lady also “ goes about to rise,” or, wishes to escape, but is prevented by the incantations of *Comus*.

“ It may naturally indeed be supposed,” says Mr. Hole, “ that Milton had perused the description of Comus by Philostratus, as well as the Dutch author, who evidently borrowed and expanded several of his ideas ; but Milton judiciously avoids some traits of character, which Puteanus adopts in their full spirit,” *Remarks, &c.* p. 238.

The description of the figure of Comus in Puteanus is entirely taken from Philostratus, and is introduced as an illustration of Comus's PICTURE, which, among the most famous productions of Painting and Statuary, Puteanus and Aderba behold in the palace of Comus, pp. 39. 40. ed. sup.

The Comus of Puteanus carries a torch in one hand, and in the other his intoxicating cup. “ *Lævâ facem, dextrâ auratum roridumque Liberi lepôre cornu complexus, identidem libabat.*” p. 17. ed. sup. Compare the entry of Milton's Comus and his attendants after verse 92. *Stage-Direction.*

Milton, however, in his imitations of Puteanus, has interwoven many new allusions and refined sentiments. Puteanus, it must be acknowledged, is sprightly as well as poignant. But in *his Comus* we shall search in vain for the delicacy of expression and vigour of fancy, which we find in the *Comus* of Milton. From the indecencies also in Puteanus the reader will turn away with disgust ; but to the jollities in Milton he can listen “ un-reproved,” because, as Dr. Johnson has observed, his “ invitations to pleasure are so general, that they excite no distinct images of corrupt enjoyment, and take no dangerous hold on the fancy.”

Puteanus, in the edition of his *Comus* published in the second volume of his works, printed at Louvain in 1615, p. 510, begins his dedication with announcing the design of this satire ; which had not been mentioned in the edition of 1611 : “ *Voluptatis religio omnium pænè ætatum gentiûmque scelere constituta est, luxu lasciviâque crevit. Sua ubique vitiis numina data sunt, ut impius esset, quisquis sapiens ; ut malus, quisquis virtutem inculcaret. Quia verò non Bacchus, non Venus, non alia portenta insaniam conviviorum et comestationum implebant, coli apud Græcos Comus cœpit, adeoque diffusum est Ventrîs regnum, ut nec terrarum finibus clauderetur. Hæc Sacra profanare ausus sum ;*

Descripti; et, quasi aliquam Sapientiæ partem colerem, *impius in Luxum Lasciviámque fui.*”—The Comus of Puteanus was translated into French, in 1613, by Nicolas Pellonquin, and published at Paris, with the following title: *Comus, ou, Le Banquet dissolu des Cimmériens.*—

The late ingenious Mr. Headley, in the supplement to his *Select Beauties of Ancient English Poetry*, 1787, directs the reader of Milton's Comus to the *Christ's Victorie* of Giles Fletcher; in which the story of Circe is introduced. His acute observations will be found among the notes on the poem, with his name affixed.

THE PERSONS.

THE ATTENDANT SPIRIT, *afterwards in the habit*
of THYRSIS.

COMUS, *with his Crew.*

THE LADY.

FIRST BROTHER.

SECOND BROTHER.

SABRINA, *the Nymph.*



The chief Persons, who presented, were

The Lord Brackley.

Mr. Thomas Egerton his brother.

The Lady Alice Egerton.

C O M U S.

The first Scene discovers a wild Wood.

*The Attendant Spirit descends or enters. **

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aëreal spirits live inspher'd

* *The Attendant Spirit*] The *Spirit* is called *Dæmon* in the Cambridge manuscript. This was Platonick. But *Dæmon* is used for *Spirit*, and also for *Angel*, in *Ant. and Cleop.* A. ii. S. iii.

“ Thy *dæmon*, that's thy *spirit*, which keeps thee, is

“ Noble, courageous, high, unmatchable,

“ Where Cesar's is not; but near him thy *angel*

“ Becomes a fear.”

The expressions, however, are literally from North's Plutarch. See also Spenser's *Ruins of Rome*, st. 27. The Spirit's Prologue, which opens the business of the drama, is introduced after the manner of the Greek Tragedy. He might, however, have avoided any application to an audience, as at v. 43. See, among others, the prologues to the *Hecuba*, *Hippolytus*, and *Iphigenia in Tauris*, of Euripides. WARTON.

The Prologues to the *Aminta* of Tasso, and the *Pastor Fido* of Guarini, are introduced after the same manner. And, as Mr. Walker observes to me, it is probable, that Milton, from the perusal of his favourite Tasso's *Messaggiero*, had determined to substitute the word *spirit* for *demon*; as the respective natures of the *spirit* (or angel) and *demon* are fully and satisfactorily discussed in that dialogue, and the line of distinction strongly marked.

Ver. 3. *Of bright aëreal spirits live inspher'd*] In *Il Penseroso*, the spirit of Plato was to be *unsphered*, v. 88. That is,

In regions mild of calm and serene air,
 Above the smoke and stir of this dim spot, 5
 Which men call Earth; and, with low-thoughted
 care

to be called down from the sphere to which it had been allotted, where it had been *insphered*: the word occurs exactly in the same sense in Drayton, on his *Mistress*, vol. iv. p. 1352.

“ O rapture great and holy !

“ Do thou transport me wholly,

“ So well her form to vary ;

“ That I aloft may bear her,

“ Whereas I will *insphere* her

“ In regions high and starry.”

Compare Shakspeare, *Troil. and Cress.* A. i. S. iii.

——— “ the glorious planet Sol

“ In noble eminence enthron’d and *spher’d*

“ Amidst the ether.”

Light is “ *spher’d* in a radiant cloud,” *Par. Lost*, B. vii. 247.

WARTON.

Ensphere’d occurs in Donne’s *Poems*, ed. 1633, p. 262. But Milton here perhaps had in remembrance the Spirit’s Speech at the beginning of B. Jonson’s *Fortunate Isles* ;

“ Like a lightning from the skie——

“ With that winged haste come I,

“ Loosed from the *sphere of Jove*.”

Ver. 4. *In regions mild of calm and serene air,*] Alluding probably to Homer’s happy seat of the gods, *Odyss.* vi. 42.

——— ὅθι φασὶ θεῶν ἔδος ἀσφαλὲς αἰεὶ

ἔμμεναι· ἔτ’ ἀνέμοισι τινάσσεται, ἔτε ποτ’ ὄμβρῳ

δεύεται, ἔτε χιῶν ἐπιπίλναται· ἀλλὰ μάλ’ αἴθρη

πέπληται ἀνέφελος, λευκή δ’ ἐπιδεδρομεν αἴγλη.

NEWTON.

Ver. 6. ——— *low-thoughted care*] Pope has borrowed this expression, *Eloisa*, v. 298.

“ Divine oblivion of *low-thoughted care*.”

Confin'd and pester'd in this pin-fold here,
 Strive to keep up a frail and feverish being,
 Unmindful of the crown that Virtue gives,
 After this mortal change, to her true servants, 10
 Amongst the enthron'd Gods on fainted seats.

Thomson has applied the epithet to vice, *Autumn*, v. 965.

“ To tread *low-thoughted* vice beneath their feet.”

Ver. 7. ——— *pester'd*] Pester'd is *crowded*. Ital. *Pesta*,
 a crowd or throng. So, in bishop Hall's *Satires*, B. iv. S. vii.

———“ the churches, and new calendere,

“ *Pester'd* with mongrel saints and relicks deare.”

Ibid. ——— *in this pin-fold here,*] *Pin-fold* is now provincial, and signifies sometimes a *sheep-fold*, but most commonly a *pound*. It occurs seemingly in the first sense in Spenser's *Ireland*. And perhaps in Gascoigne's *Bartholomew of Bath*, p. 69, edit. 1587, 4to.

“ In such a *pinfolde* were his pleasures pent.”

Our author calls the Liturgy “ a *pinfold* of set words,” *Prose Works*, i. 413. Compare Fairfax's *Tasso*, C. xiii. 20.

———“ neere the wood where close ipent

“ The wicked sprites in syluan *pin-folds* were.”

Shakspeare has “ *Lipsbury Pinfold*,” where, as Mr. Steevens observes, something like the cant-phraze *Lobs pound* is perhaps intended, *K. Lear*, A. ii. S. ii. Some miserable puns are constructed on this word, in the *Two Gentlemen of Verona*. “ *Pro*. You mistake, I mean the Pound, a *pin-fold*, &c.” A. i. S. i. It is a *Pound* in *Hudibras*. A Pinner is a shepherd in some parts of England, one who *pins the fold*. See Reed's *Old Pl.* vol. iii. p. 7. In old deeds, among manerial rights, the privilege of a *Pinfold* for *Pound*, is claimed. WARTON.

Ver. 11. *Amongst the enthron'd Gods on fainted seats.*] We may read, with Fenton, “ *th' enthroned.*” Or rather,

“ *Amongst the Gods enthron'd on fainted seats.*”

Yet some there be, that by due steps aspire
To lay their just hands on that golden key,

But Shakspeare seems to ascertain the old collocation, *Antony and Cleopatra*, A. i. S. iii.

“ Though you in swearing shake the *throned Gods*. ”

Milton, however, when speaking of the inhabitants of Heaven, exclusively of any allusion to the class of angels styled *throni*, seems to have annexed an idea of a dignity peculiar, and his own, to the word *enthron'd*. See *Par. Lost*, B. v. 536.

“ Myself, and all the angelick host, that stand

“ In sight of God, *enthron'd*. ”

For so I point the passage. Compare B. i. 128. “ O chief of many *throned Powers*. ” That poem affords many other proofs.

WARTON.

The smoother reading of Fenton is preferred by doctor Newton. But, I presume, no alteration is necessary. Milton's own collocation presents one of those pleasing varieties in versification, which dramatick poetry admits of. The second foot is unaccented, as in *Hamlet*, A. iii. S. i.

“ The pangs | of de | spis'd love, | the law's delay. ”

Milton's allusion in this line is scriptural. So, in G. Fletcher's *Christ's Victorie*, Part iii. st. 51.

“ And ye glad *Spirits*, that now *fainted sit*

“ On your *celestial thrones* in glory drest. ”

See *Rev.* iv. 4. Hence the Faithful are denominated by ecclesiastical writers the ΣΥΝΘΡΟΝΟΙ of Christ. See *Elfner Obs. Sacrae*, vol. ii. 446. The appellation is also given by the Greeks to those Deities who were equal in dignity, and sat on the same throne, and to those mortals who were advanced to the society of the Gods. This classical allusion occurs in *Par. Lost*, B. ii. 961, where Chaos and Night sit together :

————— “ with him *enthron'd*

“ Sat sable-vested *Night*. ”

That opes the palace of Eternity :
 To such my errand is ; and, but for such, 15
 I would not foil these pure ambrosial weeds
 With the rank vapours of this sin-worn mould.
 But to my task. Neptune, besides the sway
 Of every salt flood, and each ebbing stream,
 Took in by lot 'twixt high and nether Jove 20
 Imperial rule of all the sea-girt isles,

Ver. 14. *That opes the palace of Eternity :*] So Pope, with a little alteration, in one of his *Satires*, speaking of Virtue,

“ Her priestess's muse forbids the good to die,

“ And *opes* the temple of *Eternity*.” NEWTON.

Ver. 15. *To such my errand is ;*] Mr. Warton observes, that *errand* was not yet uniformly a vulgar word. So, in *Par. Lost*, B. iii. 652, of the Angels, “ Bear his swift *errands* over moist and dry.” Again, B. vii. 573. “ On *errands* of supernal grace.” In this application of the word Milton perhaps was guided by Sylvester, *Du Bart.* 1621, p. 327, who says that the Angels “ by word of mouth bring *arrands* from aloft :” He is speaking of the Angels that were sent to Lot.

Ver. 16. *I would not foil these pure ambrosial weeds &c.*] But, in the *Paradise Lost*, an Angel eats with Adam, B. v. 433. This however, was before the fall of our first parent : and as the Angel Gabriel condescends to feast with Adam, while yet unpolluted, and in his primeval state of innocence ; so our guardian Spirit would not have soiled the purity of his ambrosial robes with the noisome exhalations of this sin-corrupted earth, but to assist those distinguished mortals, who, by a due progress in virtue, aspire to reach the golden key, which opens the palace of Eternity.

WARTON.

Ver. 19. *Of every salt flood,*] As in Lord Surry's *Songs and Sonnets*, &c. edit. 1587.

“ And in grene waues when the *salt floode*

“ Doth ryse by rage of wynde.”

Ver. 21. ——— *sea-girt isles,*] Ben Jonson calls Britain “ this *sea-girt isle*,” Underwoods, 1640, p. 231.

That, like to rich and various gems, inlay
 The unadorned bosom of the deep :
 Which he, to grace his tributary Gods,
 By course commits to several government, 25
 And gives them leave to wear their sapphire
 crowns,
 And wield their little tridents : But this Isle,
 The greatest and the best of all the main,

Ver. 22. *That, like to rich and various gems, inlay
 The unadorned bosom of the deep :*] The thought, as
 has been observed, is first in Shakspeare of England, *Rich. II.*
A. ii. S. i.

“ This precious stone set in the silver sea.”

But Milton has heightened the comparison, omitting Shakspeare's petty conceit of the *silver* sea, the conception of a jeweller, and substituting another and a more striking piece of imagery. This *rich inlay*, to use an expression in the *Paradise Lost*, gives beauty to the bosom of the deep, else *unadorned*. It has its effect on a simple ground. Thus the *bare earth*, before the creation, was “ desert and bare, unsightly, *unadorn'd*,” *Par. Lost*, B. vii. 314.

WARTON.

Collins, in his *Ode to Liberty*, has applied the same comparison to the British Isles, v. 80.

“ And see ! *like gems*, her laughing train,

“ The little isles on every side.”

Ver. 24. ————— *tributary Gods*,] Hence perhaps Pope, in a similar vein of allegory, took his “ *tributary urns*.” *Winds. For.* v. 436. WARTON.

Compare *Par. Reg.* B. iii. v. 258. Shakspeare has “ *tributary rivers*,” *Cymbeline*, A. iv. S. ii. And, in Drayton's *Polyolbion*, “ *tributary streams*” and “ *tributary brooks*” occur repeatedly.

Ver. 28. *The greatest and the best of all the main*,] In B. Jonson's *Neptune's Triumph*, Albion is called

“ His ALBION, *Prince of all his Isles*.”

He quarters to his blue-hair'd Deities ;
 And all this tract that fronts the falling sun 30
 A noble Peer of mickle trust and power
 Has in his charge, with temper'd awe to guide
 An old and haughty nation, proud in arms :
 Where his fair off-spring, nurs'd in princely lore,

Ver. 29. *He quarters*] That is, Neptune : with which name he honours the king, as sovereign of the four seas ; for, from the *British* Neptune only, this noble peer derives his authority.

WARBURTON.

Ver. 32. ——— *with temper'd awe to guide*

An old and haughty nation, proud in arms :] That is, the Cambro-Britons, who were to be governed by respect mixed with awe. The Earl of Bridgewater, “ A noble Peer of mickle trust and power,” was now governour of the Welch as lord-president of the principality. “ Proud in arms,” is Virgil’s “ *belloque superbi*,” *Æn.* i. 21. WARTON.

Ver. 34. *Where his fair off-spring, &c.*] In *Arcades* v. 27. an allusion is made to the honourable birth of the Maskers. Probably an allusion might have been here intended to the princely descent, as well as to the personal beauty, of the young Actors. Henry VII. by marrying Elizabeth, the heiress of the house of York, united the two families of York and Lancaster. He had by her four children, Arthur, prince of Wales, who died young ; Henry VIII ; Margaret, queen of Scots ; and Mary, married first to Louis XI. king of France. Charles Brandon, duke of Suffolk, married Mary, queen dowager of France, the younger daughter of Henry VII., and had two daughters, his coheirs, Frances and Eleanor. Eleanor married Henry Clifford, earl of Cumberland, who had by her an only daughter, Margaret, married to Henry Stanley, earl of Derby, whose son, Ferdinando Stanley, earl of Derby, had three daughters, his heirs, of which Anne Stanley, the eldest, married Grey Bruges, lord Chandos ; Frances, the second, married *John Egerton, Earl of Bridgewater* ; and Elizabeth, the third daughter, married Henry, lord Hastings, afterwards earl of Huntingdon. Upon the death of queen Eliza-

Are coming to attend their father's state, 35
 And new-entrusted scepter : but their way
 Lies through the perplex'd paths of this drear
 wood,
 The nodding horror of whose shady brows
 Threats the forlorn and wandering passenger ;
 And here their tender age might suffer peril, 40
 But that by quick command from sovran Jove
 I was dispatch'd for their defence and guard :
 And listen why ; for I will tell you now

beth, the issue of Mary, queen dowager of France, by Charles Brandon, duke of Suffolk, became joint coheirs to king Henry VII. and the house of Tudor with the issue of Margaret, queen of Scots, the eldest sister, from whom the present Royal family derive their right of succession to the crown. See Note in Mr. Hargrave's Preface, p. 155, to Lord chief justice Hale's Jurisdiction of the Lords' House of Parliament, 1796.

Ver. 37. ————— drear wood,] Mr. Warton, in both editions, reads, without authority, "*dread wood.*"

Ver. 38. *The nodding horror of whose shady brows &c.*] Compare Tasso's enchanted forest, *Gier. Lib. c. xiii. st. 2.*

" Sorge non lunge à le christiane tende

" Tra solitarie valli alta foresta,

" Foltissima di piante antiche, horrende,

" Che spargon d'ogni intorno ombra funesta."

And Petrarch's Sonnet, composed as he passed through the forest of Ardennes, in his way to Avignon: *Son. 143. Parte prima.* edit. Lond. 1796. vol. i. p. 147.

" Raro un silenzio, un solitario orrore

" D'ombrosa selva mai tanto mi piacque."

Ver. 43. *And listen why ; &c.*] Horace, *Od. III. i. 2.*

" Favete linguis : carmina non prius

" Audita —

" Virginibus puerisque canto." RICHARDSON.

What never yet was heard in tale or song,
From old or modern bard, in hall or bower. 45

Bacchus, that first from out the purple grape
Crush'd the sweet poison of misused wine,
After the Tuscan mariners transform'd,

Ver. 44. *What never yet was heard in tale or song,*] The poet insinuates, that the story or fable of his Mask, was new and unborrowed: although distantly founded on ancient poetical history. The allusion is, to the ancient mode of entertaining a splendid assembly, by singing or reciting tales. WARTON.

Ver. 45. *From old or modern bard, in hall or bower.*] That is literally, in *hall* or *chamber*. The two words are often thus joined in the old metrical romances. And thus in Spenser's *Astrophel*,

“ Merrily masking both in *bowre and hall*.”

So Chaucer, *Mill. T.* v. 259.

—— “ Heare thou not Absolon,

“ That chaunteth thus under our *bouris-wall*?”

“ Under our *chamber-window*.” And Spenser as literally, *Prothalam*, st. viii. of the Temple,

“ Where now the studious lawyers have their *bowers*.”

And in his *Colin Clouts come home again*,

“ And purchase highest roome in *bowre or hall*.”

WARTON.

Ver. 46. *Bacchus, that first from out the purple grape, &c.*] Though Milton builds his fable on classic mythology, yet his materials of magick have more the air of enchantments in the Gothick romances. WARBURTON.

Ver. 48. *After the Tuscan mariners transform'd,*] This story is alluded to in Homer's fine Hymn to Bacchus; the punishments he inflicted on the Tyrrhene pirates, by transforming them into various animals, are the subjects of that beautiful Frieze on the *Lantern* of Demosthenes, so accurately and elegantly described by Mr. Stuart in his *Antiquities of Athens*, vol. i. p. 33.

DR. J. WARTON.

Coasting the Tyrrhene shore, as the winds list,
 On Circe's island fell : (Who knows not Circe, 50
 The daughter of the Sun, whose charmed cup
 Whoever tasted, lost his upright shape,
 And downward fell into a groveling swine?)

See the fable in Ovid, *Metam.* iii. 660. et seq. Lilius Gyraldus relates, that this history was most beautifully represented in Mosaic work, in the Church of St. Agna at Rome, originally a temple of Bacchus. *Hist. Deor.* S. viii. *Opp.* vol. i. p. 271. col. i. edit. 1697. fol. And it is one of the Pictures in Philostratus.

WARTON.

Ver. 49. ———— *winds list,*] So, in St. John, iii. 8. "The *wind* bloweth where it *listeth*." WARTON.

And in Gay's beautiful ballad, *Sweet William's Farewell*, st. iv.

"Change, as ye *list*, ye *winds*; my heart shall be

"The faithful compass that still points to thee."

Ver. 50. *On Circe's island fell : (Who knows not Circe, &c.)*] It is the same form in Spenser, *Britain's Ida*, c. i. st. 1.

"In *IDA'S VALE*, (*who knows not IDA'S VALE?*)"

And in bishop Hall's *Satires*, B. iii. Sat. vi.

"When *GULLION* died, (*who knowes not GULLION?*)"

Ibid. ———— *Circe,*

The daughter of the Sun, &c.] Mr. Bowle observes, that Milton here undoubtedly alluded to Boethius, L. iv. M. iii. v. 4, et seq. But see Virgil, *Æn.* vii. 11, 17. Alcina has an enchanted cup in Ariosto, C. x. 45. WARTON.

And the transformation of Aftolpho by Alcina, is an allusion, as the passage before us is, to Homer's Circe. See *Orl. Fur.* C. vi. and Homer, *Odyss.* x. 135, 210. See also Horace, *Epist.* ii. lib. i. v. 23, et seq.

Ver. 53. *And downward fell into a groveling swine ?*] How far Milton might have been influenced by G. Fletcher's description of the Bower of Vaine Delight, to which our Lord is conducted by Satan, I leave the reader to determine. See *Christ's Victorie*, st. 49.

This Nymph, that gaz'd upon his clustering locks
 With ivy berries wreath'd, and his blithe youth, 55
 Had by him, ere he parted thence, a son
 Much like his father, but his mother more,
 Whom therefore she brought up, and Comus
 nam'd :

“ And all about, embayed in soft sleepe,
 “ A heard of charmed beasts aground were spread,
 “ Which the faire witch in goulden chaines did keepe,
 “ And them in willing bondage fettered ;
 “ Once men they liv'd, but now the men were dead,
 “ And turn'd to beasts ; so fabled Homer old,
 “ That Circe with her potion, charm'd in gold,
 “ Us'd many foules in beastly bodies to immould.”

HEADLEY.

Ver. 54. *This Nymph, that gaz'd upon his clustering locks*] This image of hair hanging in clusters, or curls, like a bunch of grapes, Milton afterwards adopted into the *Par. Lost*, B. iv. 303. Compare also *Sams. Agon.* v. 569. This, as I have long ago observed, was from the *Πλόχμοι βολβύοεντες*, of Apollonius Rhodius, ii. 678. And we have *ΒΟΤΡΥΣ ΧΑΙΤΗΣ*, in a description of Homer's statue in the *Antholog.* B. v. p. 394. Carm. 16. edit. Stephan. 1566. But Bacchus being described in this passage of Comus, Milton might have remembered the clusters of grapes intermixed in his hair, as he is sometimes represented in antique gems and statues.

Doctor Newton is of opinion, that Milton by his use of the word *gazed* in this place, favours the notion of those etymologists, who derive *to gaze* from the Greek *ΑΓΑΖΟΜΑΙ*. Mr. Upton might have quoted Shakspeare on this occasion, to prove his knowledge of Greek, *First P. K. Henry VI.* A. i. S. i.

“ All the whole army stood *agaz'd* on him.”

But this is nothing more than *at gaze*. WARTON.

Ver. 58. ————— and *Comus nam'd :*] Doctor Newton observes, that Comus is a deity of Milton's own making.

Who, ripe and frolick of his full grown age,

But, if not a natural and easy personification, by our author, of the Greek ΚΩΜΟΣ, *Comessatio*, it should be remembered, that *Comus* is distinctly and most sublimely personified in the *Agamemnon* of Æschylus, edit. Stanl. p. 376. v. 1195. Where, says Cassandra, enumerating in her vaticinal ravings the horrors that haunted her house, “That horrid band, who sing of evil things, will never forsake this house. Behold, *Comus*, the drinker of human blood, and fired with new rage, still remains within the house, being sent forward in an unlucky hour by the Furies his kindred, who chant a hymn recording the original crime of this fated family, &c.”

Τὴν γὰρ γένην, τὴν δ' οὐ ποτ' ἐκλείπει Κορὸς, κ. τ. λ.

Comus is here the god of riot and intemperance, and he has assumed new boldness from drinking human blood: that is, because Atreus served up his murdered children for a feast, and Agamemnon was killed at the beginning of a banquet. There is a long and laboured description of the figure of *Comus* in the *Icones* of Philostratus, Ο δαίμων ὁ ΚΩΜΟΣ ἐφύσθηκεν ἐν θαλάμῳ θύραις χρυσαῖς, κ. τ. λ. Among other circumstances, his crown of roses is mentioned. Also, “Κρόταλα, καὶ θρόος ἑναυλος, καὶ βοὴ ἄτακτος, λαμπάδες τὲ, κ. τ. λ.” EIKON. B. i. p. 733. seq. edit. Paris. 1608. fol. Compare Erycius Puteanus's *Comus*, a *Vision*, written 1608. It is remarkable, that *Comus* makes no figure in the Roman literature.

Peck supposes Milton's *Comus* to be *Chemos*, “the obscene dread of Moab's sons.” *Par. Lost*, B. i. 406. But, with a sufficient propriety of allegory, he is professedly made the son of Bacchus and of Homer's forcerefs Circe. Besides, our author in his early poetry, and he was now only twenty-six years old, is generally more classical and less scriptural, than in pieces written after he had been deeply tinged with the Bible.

It must not, in the mean time, here be omitted, that *Comus* the “god of cheer,” had been before a dramattick personage in one of Jonson's *Masques* before the Court, 1619. An immense cup is carried before him, and he is crowned with roses and other flowers, &c. vol. vi, 29. His attendants carry javelins wreathed

Roving the Celtick and Iberian fields, 60
At last betakes him to this ominous wood ;

with ivy. He enters, riding in triumph from a grove of ivy, to the *wild* musick of flutes, tabors, and cymbals. At length the grove of ivy is destroyed, p. 35.

“ And the voluptuous *Comus*, god of cheer,
“ Beat from his grove, and that defac’d, &c.”

See also Jonson’s *Forest*, B. i. 3.

“ *Comus* puts in for new delights, &c.” WARTON.

Mr. Hole, in his *Remarks on the Arabian Nights Entertainments*, observes that Mr. Warton’s quotation from the *Agamemnon* of Æschylus, does not agree with the character of Milton’s *Comus*; and that the *Comus* of Ben Jonson is not the prototype of Milton’s, as in Jonson’s *Mask* he is represented not as a gay seducing voluptuary, but merely as the god of good cheer, *Epicuri porcus*.

Yet Jonson’s *Mask* perhaps afforded some hints to Milton: See the Notes on v. 77, and v. 373. *Comus* had also appeared in English literature, as a mere belly-god, before Jonson’s introduction of him. See Deckar’s *Gals Horne-booke*, bl. l. 1609, p. 4, where, after “*Sylvanus*” and the “*noblest drunkerd Bacchus*” are invoked by the author, is the following address to *Comus*: “*Thirdly, COMUS, thou Clarke of Gluttonies kitchen, doe thou also bid me proface, and let me not rise from table, till I am perfect in all the generall rules of Epicures and cormorants.*”

Comus is the god of drunkenness, “*deus temulentia*,” Gronov. *Thesaur.* vol. viii. 1408; and presides over revellings and nightly dances, “*comeffantium, nocturnarumque saltationum Comum fuisse præsidem,*” *Ibid.* vol. ix. 174. And, in the *Tableaux de Philostrate* par D’Embry, 1615, his name is derived from *καμιάζειν*, which the annotator considers of the same import “*comme collationer, rire, danser et boire d’autant,*” p. 10.

Ver. 60. *The Celtick and Iberian fields,*] France and Spain.

THYER.

Ver. 61. ———— *this ominous wood;*] *Ominous*, is dangerous, inauspicious, full of portents, prodigies, wonders, monstrous appearances, misfortunes, synonymous words for *omens*.

And, in thick shelter of black shades imbower'd,
 Excels his mother at her mighty art,
 Offering to every weary traveller
 His orient liquour in a crystal glafs, 65
 To quench the drouth of Phœbus; which as they
 taste,
 (For most do taste through fond intemperate
 thirst,)
 Soon as the potion works, their human counte-
 nance,
 The exprefs resemblance of the Gods, is chang'd
 Into some brutish form of wolf, or bear, 70

So Beaumont and Fletcher, *Sea Voyage*, A. i. S. i. of a dreary
 desert.

“ All that were made for man's use flie this desert :
 “ No airy fowl dares make his flight o'er it,
 “ It is so *ominous*.”

And see *Par. Reg.* B. iv. 481.

“ — this *ominous* night, that clos'd thee round, &c.”

Hence we may perhaps best explain an obscure line in *Hamlet*,
 A. i. S. i. “ And prologue to the *omen* coming on.” Here,
 says Theobald, *prologue* and *omen* are “ fynonimous.” But *omen*
 is the danger, the catastrophe. Afterwards, Comus's wood is
 called “ this *adventurous* glade,” v. 79. WARTON.

Ver. 67. (*For most do taste through fond intemperate thirst*,)]
 Thus Ulysses, taking the charmed cup from Circe, *Od. Met.*
 xiv. 276.

— “ Accipimus sacrâ data pocula dextrâ,
 “ Quæ simul *arenti sitientes* hausimus ore.” WARTON.

Ver. 70. *Into some brutish form*] So Harrington, of Alcina's
 enchantments, *Orl. Fur.* B. vi. ft. 52.

“ Yet looke no lesse but *chang'd* at last to be
 “ *Into some brutish beast, some stone, or tree,*”

Or ounce, or tiger, hog, or bearded goat,
 All other parts remaining as they were;
 And they, so perfect is their misery,
 Not once perceive their foul disfigurement,
 But boast themselves more comely than before; 75

Ver. 73. *And they, so perfect is their misery,*

Not once perceive their foul disfigurement,] Compare
 Spenser, *Faer. Qu.* ii. i. 54. of Sir Mordant, where his Lady
 relates to Sir Guyon his wretched captivity in the Bower of Blifs,
 under the enchantress Acrasia, whose "*charmed cup*," ft. 55,
 finally destroys him, and by whom, says the lady, he had before
 been

"In chaines of lust and lewde desires ybound,

"And so transformed from his former skill,

"That me he knew not, neither his owne ill."

Ver. 74. ————— *disfigurement,]* So, in *Par.*
Lost, B. ix. 521.

"Disfiguring not God's likeness, but their own."

And B. iv. 127. of Satan.

"Saw him *disfigur'd*, &c." WARTON.

Milton repeatedly uses the substantive itself. See his *Prose-W.*
 i. 226. edit. Amst. "A foul *disfigurement* and burden." Again,
 p. 293. "*Disfigurement* of body."

Ver. 75. *But boast themselves &c.]* He certainly alludes to
 that fine satire in a dialogue of Plutarch, *Opp.* Tom. ii. Francof.
 fol. 1620. p. 985. where some of Ulysses's companions, disgusted
 with the vices and vanities of human life, refuse to be restored
 by Circe into the shape of men. Dr. J. WARTON.

Or, perhaps, to J. Baptista Gelli's Italian Dialogues, called
Circe, formed on Plutarch's plan. WARTON.

Dr. Newton observes, that there is a remarkable difference in
 the transformations wrought by Circe and those by her son Comus:
 In Homer, the persons are entirely changed, their mind alone re-
 maining as it was before, *Odyss.* x. 239: But here, only their

And all their friends and native home forget,
To roll with pleasure in a sensual stye.

head or countenance is changed, and for a very good reason, because they were to appear upon the stage, which they might do in masks : In Homer too, they are sorry for the exchange, v. 241 : But here, the allegory is finely improved, and they have no notion of their disfigurement : This improvement upon Homer might still be copied from Homer, who ascribes much the same effect to the herb *Lotos*, *Odyss.* ix. 94, which whoever tasted, “ forgot his friends and native home.”

After all, Milton perhaps remembered Plato, where he alludes to the intoxicating power of the herb and to the wretched situation of the *Lotophagi*, in that striking description of profligate youths, who, immersed in pleasure, not only refuse to hear the advice of friends, “ *but boast themselves more comely than before :* Καὶ τὴν μὲν Αἰδῶ, ἡλαιοθῖτα ὀνομάζοντες, ὥθελον ἔξω ἀτίμως φυγάδα κ. τ. λ. *De Repub. lib. viii. Platon. Opp. edit. Serran. Tom. ii. p. 560.*

Ver. 76. *And all their friends and native home forget,*] *Astolpho* thus describes his situation, when he was enchanted by *Alcina*, *Orl. Fur. c. vi. st. 47.*

“ *Nè di Francia, nè d' altro mi remembra.*”

Which *Harington* translates,

“ *Of friends nor kin I had no want nor misse.*”

Ver. 77. *To roll with pleasure in a sensual stye.*] *Milton* applies the same fable, in the same language, to *Tiberius*, *Par. Reg. iv. 100.*

—— “ *Expel this monster from his throne,
Now made a stye.*” *WARTON.*

But *Milton* here remembered *B. Jonson's Masque, Pleasure reconciled to Virtue*, in which *Hercules* thus addresses “ *Comus and his crew,*

“ *Burdens, and shames of Nature, perish, die ;*

“ *(For yet you never liv'd, but in the stie*

“ *Of Vice have wallow'd, and in that swine's strife*

“ *Been buried under the offence of life.)*”

Therefore when any, favour'd of high Jove,
 Chances to pass through this adventurous glade,
 Swift as the sparkle of a glancing star 80

Ver. 78. *Therefore when any, favour'd of high Jove,
 Chances to pass through this adventurous glade,*] The
Spirit in Comus is the *Satyr* in Fletcher's *Faithful Shepherdess*.
 He is sent by Pan to guide shepherds passing through a forest by
 moonlight, and to protect innocence in distress. A. iii. S. i.
 vol. iii. p. 145.

“ But to my charge. Here must I stay
 “ To see what mortals lose their way,
 “ And, by a false fire, seeming bright,
 “ Train them in, and set them right :
 “ Then must I watch if any be
 “ Forcing of a Chastity ;
 “ If I find it, then in haste
 “ I give my wreathed horn a blast,
 “ And the Faeries all will run, &c.”

See also above, v. 18. Where our Spirit says,

“ But to my task.” WARTON.

Ver. 80. *Swift as the sparkle of a glancing star*] There are
 few finer comparisons that lie in so small a compass. The Angel
 Michael thus descends in Tasso, *Stella cader*, &c. ix. 62. Milton
 has repeated the thought in *Par. Lost*, B. iv. 555.

“ Thither came Uriel, gliding through the even
 “ On a sun-beam, *swift as a shooting star*
 “ In Autumn thwarts the night, when vapours fir'd
 “ Impress the air, &c.”

Where the additional or consequential circumstances heighten and
 illustrate the shooting star, and therefore contribute to convey a
 stronger image of the descent of Uriel. But the poet there speaks :
 and, in this address of the Spirit, any adjunctive digressions of
 that kind, would have been improper and without effect. I know
 not, that the idea of the *rapid* and *dazzling descent* of a celestial
 being is intended to be impressed in Homer's comparison of the

I shoot from heaven, to give him safe convoy,
 As now I do: But first I must put off
 These my sky-robes spun out of Iris' woof,
 And take the weeds and likeness of a swain
 That to the service of this house belongs, 85
 Who with his soft pipe, and smooth-dittied song,

descent of Minerva, applied by the commentators to this passage of *Comus*. See *Il.* iv. 74. The star, to which Minerva is compared, emits sparkles, but is stationary; it does not fall from its place. It is a bright portentous meteor, alarming the world. And its sparkles, which are only accompaniments, are not so introduced as to form the ground of the similitude. Shakspeare has the same thought, but with a more complicated allusion, in *Venus and Adonis*, edit. 1596. Signat. C. iiij. It is where Adonis suddenly starts from Venus in the night.

“ Looke how a bright star *shooteth* from the skie,
 “ So glides he in the night from Venus' eye.”

Compare *Par. Reg.* B. iv. 619. WARTON.

Compare also G. Fletcher's *Christ's Vict.* i. 72.

“ When, *like the stars*, the singing angels SHOT
 “ *To earth.*”

Ver. 83. *These my sky robes spun out of Iris' woof,*] So our author of the Archangel's military robe, *Par. Lost*, Book xi. 244.

—— “ Iris had dipt the woof.”

Mr. Steevens suggests, that the vulgar phrase *Irish* stitch is a corruption from *Iris*. Milton has frequent allusions to the colours of the rainbow. *Truth* and *Justice* are not only orb'd in a rainbow, but are apparelled in its colours, *Ode on Nativ.* st. xv.

WARTON.

Ver. 84. *And take the weeds and likeness of a swain
 That to the service of this house belongs,*] Henry Lawes, the musician, who acted the part of the *Spirit*. See the *Preliminary Notes*, p. 204.

Well knows to still the wild winds when they roar,
And hush the waving woods; nor of less faith,

Ver. 87. *Well knows to still the wild winds when they roar,
And hush the waving woods;]* Lawes himself, no
bad poet, in "*A Pastorall Elegie to the memorie of his brother
William,*" applies the same compliment to his brother's musical
skill.

" Weep, shepherd swaines!
" For him that was the glorie of your plaines.
" He could allay the murmurs of the wind;
" He could appease
" The fullen seas,
" And calme the fury of the mind."

This is printed among "*CHOICE PSALMES put into Musick, &c.
By Henry and William Lawes, &c. Lond. 1648.*" 4to. It is to
this book, that Milton's Sonnet to Henry Lawes is prefixed. I
have before mentioned Lawes's verses prefixed to Cartwright's
Poems. Lawes wrote a poem in praise of Dr. Wilson, King
Charles's favourite lutenist, and musick-professor at Oxford, pre-
fixed to Wilson's "*Psalterium Carolinum, the devotions of his
sacred Majestie, &c.*" fol. 1657. WARTON.

Wilson had also paid a poetical compliment to Lawes, on his
publishing his "*Second Book of Ayres,*" in 1655. Of Lawes's
poetical talents see a specimen, in the *Preliminary Notes*, p. 218.
Lawes is complimented in a similar manner by J. Harington, in
his Verses prefixed to the *Choice Psalms*:

" To chaine wild windes, calme raging seas, &c."

And by J. Phillips, in his Verses on Lawes's 1st. B. of *Ayres*:

" To tame the wildest beasts, to still the winds, &c."

Compare Sylvester, of Jubal, *Du Bart.* ed. sup. p. 231.

————— frames the melodious lute,
" That makes woods hearken, and the windes be mute."

Ibid. *Well knows to still the wild winds when they roar,
And hush the waving woods;]* Of this most beautiful

And in this office of his mountain watch
 Likeliest, and nearest to the present aid 90
 Of this occasion. But I hear the tread
 Of hateful steps; I must be viewless now.

passage Gray and Pope have availed themselves; the former in his
Installation Ode, ft. viii.

“Through the wild waves as they roar:”

the latter in his third *Pastoral*, v. 41.

“The birds shall cease to tune their evening song,
 “The winds to breathe, the waving woods to move,
 “And streams to murmur, ere I cease to love.”

See also Pope's thirteenth *Iliad*, v. 20.

————— “a mountain's brow,
 “Whose waving woods o'erhung the deeps below.”

Ver. 91. ————— *I hear the tread*
Of hateful steps,] So, in *Par. Lost*, B. iv. 865.
 “*I hear the tread* of nimble feet.” WARTON.

And in *Samson Agonistes*, ver. 110. “*I hear the tread* of many
 feet.”

Ver. 92. ————— *I must be viewless now.*] The epithet
viewless is almost peculiar to Milton. In the *Ode on the Passion*,
 ft. viii.

“Or should I thence hurried on *viewless* wing.”

In *Par. Lost*, B. iii. 518. of the gate of Heaven.

————— “drawn up to Heaven sometimes
 “*Viewless*, and underneath a bright sea flow'd.”

But Shakspeare has “the *viewless* winds.” Mr. Bowle ob-
 serves, that the Spirit's conduct here much resembles that of
 Oberon in the *Midsum. Night's Dream*.

“But who comes here? I am invifible,
 “And I will overhear their conference.” WARTON.

COMUS enters with a charming-rod in one hand, his glass in the other ; with him a rout of monsters, * headed like sundry sorts of wild beasts, but otherwise like men and women, their apparel glistering ; they come in making a riotous and unruly noise, with torches in their hands.

Comus.

The star, that bids the shepherd fold,
Now the top of heaven doth hold ;

* headed like sundry sorts of wild beasts,] Such is the crew, subservient to the enchantress Alcina, in *Orl. Fur.* B. vi. st. 61, which Harington describes

“ Of monstrous shape, and of an vgly hew ;

“ Some looke like dogs, and some like apes in view.”

And, in his *briefe Allegorie* of the poem, edit. 1607, p. 406, he again mentions this “ monstrous band, of which some haue heads like dogges, some have countenances and gestures of apes, some are armed with prongs, with forkes, with hookes, with broches, (all out of the kitchen ;) of all which, what other meaning can be gathered but this ; that idlenes, and slouth, and the not betaking ones selfe to some honest trauell, causeth men to proue drunkards, gluttons, &c.” See also the Note on v. 653.

Ver. 93. *The star, that bids the shepherd fold,*] Collins, in his beautiful *Ode to Evening*, introduces this pastoral notation of time, accompanied with the most romantick and delightful imagery :

—— “ When THY *folding-star* arising shows
“ His paly circlet, at his warning lamp
“ The fragrant Hours and Elves,
“ Who slept in buds the day,
“ And many a Nymph, who wreathes her brows with sedge,
“ And sheds the freshening dew, and, lovelier still,
“ The pensive Pleasures sweet,
“ Prepare thy shadowy car.”

And the gilded car of day 95
 His glowing axle doth allay
 In the steep Atlantick stream ;
 And the slope sun his upward beam
 Shoots against the dusky pole,
 Pacing toward the other goal 100
 Of his chamber in the East.
 Mean while welcome Joy, and Feast,
 Midnight Shout, and Revelry,
 Tipfy Dance, and Jollity.
 Braid your locks with rosy twine, 105
 Dropping odours, dropping wine.

Ver. 95. *And the gilded car of day*] Petrarch, *Son.* 187. P. i.

“ Quando ’l sol bagna in mar l’ aurato carro.”

The sun’s “*aurato carro*” is also a phrase in *Rime del Rinaldi*, Venet. 1608, p. 191. Chaucer, *Tell. of Creseide*, v. 208. has “Phœbus” “*goldin carte*.”

Ver. 96. *His glowing axle doth allay*

In the steep Atlantick stream ;] The “*glowing axle*” resembles an expression of Petrarch, *Canz.* v. P. i.

“ Come ’l sol volge le infiammate ruote,

“ Per dar luogo alla notte.”

Perhaps the text is an allusion to the opinion of the ancients, that the setting of the sun *in the Atlantick ocean* was accompanied with a noise, as of the sea hissing. See Juvenal, *Sat.* xiv. 280.

“ Audiet HERCULEO stridentem GURGITE solem.”

Ver. 100. *Pacing toward the other goal*

Of his chamber in the East.] In allusion to the same metaphors employed by the Psalmist, *Psf.* xix. 5. “*The sun as a bridegroom cometh out of his chamber, and rejoiceth as a strong man to run a race.*” NEWTON.

Rigour now is gone to bed,
 And Advice with scrupulous head.
 Strict Age and four Severity,
 With their grave saws, in slumber lie. 110
 We, that are of purer fire,
 Imitate the starry quire,

Ver. 107. *Rigour now is gone to bed,
 And Advice with scrupulous head, &c.*] Much in
 the strain of Sydney, *England's Helicon*, p. 1. edit. 1600.

"Night hath clos'd all in her cloake,
 "Twinkling stars loue-thoughts prouoke;
 "Daunger hence good care doth keepe,
 "Iealousie itselfe doth sleepe."

Compare also Spenser's *Astrophel*.

"Your merry glee is now laid all abed."

Again, in *December*.

"Delight is laid abed." WARTON.

Ver. 108. *And Advice with scrupulous head.*] The manu-
 script reading, "And quick Law," is the best. It is not the
 essential attribute of *Advice* to be *scrupulous*: but it is of *Quick*
Law, or *Watchful Law*, to be so. WARBURTON.

It was, however, in character for Comus to call *Advice*, *scrupulous*. It was his business to depreciate, or ridicule, *Advice*, at the expence of truth and propriety. WARTON.

Ver. 109. ——— *Severity*,] There is an earlier use of
 this word in the same signification. See Daniel's *Compl. Rosam.*
 ft. 39. ed. 1601. fol.

"Titles that cold *Seueritie* hath found." WARTON.

Ver. 110. *With their grave saws*,] *Saws*, sayings, maxims.
 Shakspeare, *As you like it*, A. i. S. ix.

"Full of wise *saws*." NEWTON.

Who, in their nightly watchful spheres,
 Lead in swift round the months and years.
 The founts and seas, with all their finny drove, 115
 Now to the moon in wavering morrice move;
 And, on the tawny sands and shelves,
 Trip the pert faeries and the dapper elves.
 By dimpled brook and fountain brim,
 The Wood-Nymphs, deck'd with daisies trim, 120

Ver. 113. *Who, in their nightly watchful spheres,]* So, in the *Ode Nativ.* v. 21.

“And all the spangled host keep watch in order bright.”

And also *Vac. Exercise*, v. 40.

—— “the spheres of watchful fire.”

See *Baruch*, iii. 34. “The stars shined in their watches.”
 And *Ecclūs*, xliii. 10.

Ver. 116. ——— in wavering morrice move;] The *Morrice*, or *Moorish dance*, was first brought into England, as I take it, in Edward the third's time, when John of Gaunt returned from Spain, where he had been to assist his father-in-law, Peter king of Castile, against Henry the bastard. PECK.

In the *Morgante Maggiore* of Pulci, we have “*Balli alla moresca*,” which he gives to the age of Charlemagne. Cant. iv. 92. WARTON.

Ver. 119. *By dimpled brook]* Shenstone has adopted this picturesque expression. *Ode, Rural Elegance*.

“Forego a court's alluring pale

“For dimpled brook and leafy grove.”

Thomson has “*dimpled pool*,” *Spring*, v. 173. and “*dimpled water*,” *Ib.* v. 425. See also Browne's *Brit. Past.* B. ii. S. v. ed. 1616. p. 114.

“And euery riuer with vnvsual pride

“And dimpled cheeke rowles sleeping to the tyde.”

Ibid. *By dimpled brook and fountain brim,]* This was the pastoral language of Milton's age. So Drayton, *Bar. W.* vi. 36.

Their merry wakes and pastimes keep ;
What hath night to do with sleep ?

“ Sporting with Hebe by a *fountaine-brim*.”

And in Warner's *Albion's England*, B. ix. 46.

“ As this fame fond selfe-pleasing youth stood at a *fountayne-brim*.”

We meet with *ocean brim* in *Par. Lost*, B. v. 140.

“ With wheels yet hovering o'er the *ocean brim*.”

In the *Faerie Queene*, *brim* is simply used for *shore*, v. ix. 35.

“ Towards the western *brim* began to draw.”

And simply for *bank*, in Drayton's *Q. of Cynth.* vol. ii. p. 662.

“ At length I on a fountaine lit

“ Whose *brim* with pinks was planted.”

The same author has “ *broad-brimm'd Orellana*,” *Polyolb.* S. xix. vol. iii. p. 1037. And Shakspeare, *Temp.* A. iv. S. i. “ Pionied and twilled *brims*.” Fletcher, “ Where the gravel from the *brim*.” *Faith. Shep.* A. iii. S. i. vol. iii. p. 154. The same writer has a singular use of the word in this sense, *Ibid.* A. iv. S. i. p. 165.

—— “ underneath the *brim*

“ Of failing pines that edge yon mountain in.”

With an obvious meaning. Our author has a still more peculiar use of the word, yet in the same sense, in his *Prelatical Episcopacy*. “ This cited place lies upon the very *brim* of another corruption,” *Prose Works*, vol. i. 33. Many other instances might be brought from Drayton, Browne, Spenser, &c. One of my reasons for saying so much of this word, will appear in the Note on v. 924.

“ May thy *brimmed* waves for this.” WARTON.

Ver. 121. *Their merry wakes and pastimes keep ;*] Alluding to country *wakes*, which were celebrated with nightly dances. Milton often adverts to *rustick festivities*. Thus at v. 174, there seems an allusion to the custom of *Harvest-home*. See also *L'Allegro*, v. 97, and *Comus* again, v. 959.

Night hath better sweets to prove ;
 Venus now wakes, and wakens Love.
 Come, let us our rights begin ; 125
 'Tis only day-light that makes sin,
 Which these dun shades will ne'er report.—
 Hail, Goddesses of nocturnal sport,
 Dark-veil'd Cotytto ! to whom the secret flame
 Of midnight torches burns ; mysterious dame, 130

Ver. 124. *Venus now wakes, and wakens Love.*] Milton perhaps remembered his favourite poet's allusion to the goddesses. See the *Hippolytus* of Euripides, v. 106.

Οὐδεὶς μ' ἀπέσκει ΝΥΚΤΙ ΘΑΥΜΑΣΤΟΣ ΔΕΩΝ.

Compare also Spenser, *Brit. Ida.* c. ii. ft. 3.

“ *Night is Love's holy-day.*”

Ver. 125. *Come, let us our rights begin ;*] Fenton, I believe, first altered *rights* to *rites*. He has been followed by doctor Newton, and by Mr. Warton in his first edition. But in Mr. Warton's second edition the original reading is restored. Tickell reads *rights*.

Ver. 126. *'Tis only day-light that makes sin,*] Mr. Bowle supposes that Milton had his eye on these gallant lyrics of a Song in Jonson's *Fox*, A. iii. S. vii.

“ 'Tis no sinne love's fruit to steale,

“ But the sweet thefts to reveale :

“ To be taken, to be seene,

“ These have crimes accounted beene.” WARTON.

Ver. 127. — *these dun shades*] So, in Fairfax's *Tasso*, ed. 1600, B. ix. ft. 62.

“ The horrid darknes, and the *shadowes dunne.*”

Ver. 129. *Dark-veil'd Cotytto !*] *The Goddesses of wantonness.* See Ieland's *Advant. and Necess. of Christian Revelation.* vol. i. p. 173, 8vo. Dr. Newton observes, that “ she was originally a strumpet, and had midnight sacrifices at Athens, and is therefore

That ne'er art call'd, but when the dragon woom
 Of Stygian darknes spets her thickest gloom,
 And makes one blot of all the air ;
 Stay thy cloudy ebon chair,
 Wherein thou rid'st with Hecat', and befriend 135
 Us thy vow'd priests, till utmost end

very properly said to be *dark-veiled*." Her rites were termed *Cotyttia*, and her priests *Baptæ*. See Juvenal *Sat.* ii. v. 91. Milton makes her the companion of Hecate, the patroness of enchantments, to whom Comus and his crew v. 535. "do abhorred rites:" her mysteries requiring *the veil of that darkness*, over which Hecate presided.

Ver. 132. ————— spets *her thickest gloom*,] Tickell first changed the old word *spets* to *spits*, which Fenton and doctor Newton have adopted. Mr. Warton restored the original reading, and, at the same time, observed, that Drayton uses *spetteth* without a familiar or low sense, *Bar. W.* ii. 35. of an exhalation or cloud. "*Spetteth* his lightning forth outrageously." And Spenser has "Fire-*spetting* forge," *Faer. Qu.* ii. vii. 3.

Mr. Dunster, in his *Considerations on Milton's early reading*, 1800, p. 90, also remarks, that *spet* for *spit* is very common with Sylvester; and more especially respecting *dragons*, and all the serpent kind: He cites the following apposite line from *Du Bart.* 1621, p. 60.

"Maugre the deluge that Rome's *dragon spet* ;"
 and other instances from pp. 62, and 356, *ibid.*

Ver. 133. *And makes one blot of all the air* ;] So, in one of Shakspeare's *Sonnets*, "When clouds do *blot* the heaven."

Ver. 134. *Stay thy cloudy ebon chair*,
Wherein thou rid'st with Hecat',] So, *Par. Lost*,
 B. ii. 929. of Satan, who,

"As in a cloudy chair, ascending rides

"Audacious,"

Ver. 135. *Wherein thou rid'st with Hecat'*,] *Hecate* is here used as a dissyllable, as it is in the *Mids. N. Dr.* Act and Sc. ult.

Of all thy dues be done, and none left out ;
 Ere the blabbing eastern scout,
 The nice morn, on the Indian steep
 From her cabin'd loop-hole peep, 140

and in *Macbeth*, A. ii. S. i. and A. iii. S. v, where Mr. Malone observes that "Marlowe, though a scholar, has likewise used the word *Hecate* as a dissyllable :

"Plutoe's blew fire, and *Hecat's tree*,
 "With magick spells so compass thee." *Dr. Faustus*.

The same may be said of Jonson, *Sad Shepherd*, A. ii. S. iii.

—— "that very night
 "We earth'd her in the shades, when our dame *Hecat*"
 "Made it her gaing night over the kirk-yard."

Where, by the way, it may be mentioned, that Maudlin the witch (who is the speaker) calls *Hecate the mistress of witches*, "OUR DAME *Hecate*," which has escaped the notice of Mr. Steevens and Mr. Tollet, in their remarks on Shakspeare's being censured for introducing *Hecate* among the vulgar witches. See Steevens's *Shaksf.* vol. vii. p. 490. ed. 1793. In the Camb. MS. Milton observes the legitimate pronunciation of *Hecate*. See also v. 535.

"Doing abhorred rites to *Hecaté*."

Ver. 138. *Ere the blabbing eastern scout,*] Shakspeare, *K. Hen. VI.* P. ii. A. iv. S. i.

"The gaudy, *blabbing*, and remorseful day."

Ver. 139. —— nice morn,] A finely chosen epithet, expressing at once *curious* and *squeamish*. HURD.

Ibid. —— on the Indian steep] Dante, *Purgatorio*, c. ix. 2. "Al balzo d' Oriente."

Ver. 140. *From her cabin'd loop-hole peep,*] The morning *peeping* from the East is an expression, of which our elder poets appear to have been fond. Dr. Newton brings an instance from Fletcher's *Faith. Shepherdess*, A. v. S. i.

And to the tell-tale sun descry
Our conceal'd solemnity.—

“ See the blushing *morn doth peep*, &c.”

Mr. Bowle gives another from Drayton, *Mus. Elys.* ed. 1630.
p. 22.

“ The *sunne* out of the east doth *peepe*.”

To these may be added Spenser, *Faer. Qu.* iv. v. 45.

“ And now the *day* out of the ocean mayne

“ Began to *peepe* above this earthly masse.”

Fairfax, *Tasso*, ed. 1600. B. ix. ft. 74.

“ Mean while the purple *morning peeped*, &c.”

The *Mirour for Magistrates*, ed. 1610. p. 730.

“ When out of East the *day* began to *peepe*.”

Sylvester, *Du Bartas*, ed. fol. 1621. p. 841.

“ Blushing *Aurora* sweetly *peeping* out.”

And P. Fletcher, still more to the point, in his *Pisc. Eclogues*,
1633, p. 43, of the morning:

“ Out of her *window* close she blushing *peeps*.”

Gray has adopted this old expression in his *Elegy*:

“ Oft have we seen him at the *peep of dawn*, &c.”

Ver. 141. ——— *the tell-tale sun*] The epithet has been
said to allude to the fable of the Sun's discovering Mars and
Venus, and *telling tales* to Vulcan, *Odyss.* viii. 302. But see
rather Spenser, *Brit. Ida.* C. ii. ft. 3.

“ The thick-lock'd boughs shut out the *tell-tale sun*,

“ For Venus hated his *all-blabbing* light.”

And Shakspeare, *Rape of Lucrece*.

“ Make me not object to the *tell-tale day*.”

And Habington, *Castara*, ed. 1635, p. 45.

—— “ the busie *tell-tale day*.”

Come, knit hands, and beat the ground
In a light fantastick round.

THE MEASURE.

Ver. 143. *Come, knit hands, and beat the ground
In a light fantastick round.*] Compare Fletcher's
Faith. Shep. A. i. S. i.

—— “ *Arm in arm*

“ *Tread we softly in a round :*

“ *While the hollow neighbouring ground, &c.*”

And Jonson, in his *Masques*.

“ *In motions swift and meet*

“ *The happy ground to beat.*” WARTON,

See also Hor. *Od.* I. xxxvii. 1.

—— “ *nunc pede libero*

“ *Pulsanda tellus.*”

So Sir John Davies, in his *Orchestra*, 1596, ft. 75.

—— “ *the Graces painted are*

“ *With hand in hand dancing an endless round ;——*

“ *With equal foot they beat the flow'ry ground.*”

I must observe, that in a Song in the Comedy of *Wily Beguiled*, 1606, the Graces are also thus described :

“ *The Graces, linking hand in hand,*

“ *In love have knit a glorious band.*”

Compare *Par. Lost*, B. iv. 266. “ *Universal Pan, knit with the Graces and the Hours in dance.*” The plate in D'Embry's *Tableaux de Philostrate*, 1615, represents part of *Comus's* crew with knit hands, dancing in a round. It is a midnight scene : At a table several are feasting : A band of musick in a gallery, *Comus* is in the front, with a torch in one hand, and a spear in the other : he appears to be intoxicated.

Ver. 144. A dance is here begun, called *The measure* ; which the magician almost as soon breaks off, on perceiving the approach of *some chaste footing*, from a sagacity appropriated to his character. WARTON.

Break off, break off, I feel the different pace 145
 Of some chaste footing near about this ground.
 Run to your shrouds, within these brakes and
 trees ;

Our number may affright : Some virgin fure
 (For so I can distinguish by mine art) 149
 Benighted in these woods. Now to my charms,
 And to my wily trains ; I shall ere long
 Be well-stock'd with as fair a herd as graz'd
 About my mother Circe. Thus I hurl

A *measure* is said to have been a *court dance* of a stately turn ; but sometimes to have expressed *dances in general*. A *round* is thus defined in Barret's *Alvearie*, 1580. "*When men daunse and sing, taking hands round.*" But the most curious and lively description of the *measure*, and the *round*, is given in a series of fifteen lines, in Browne's *Britannia's Pastorals*, B. i. S. iii. ed. 1616, p. 55.

Ver. 147. *Run to your shrouds, within these brakes and trees ;*] To your *recesses*, *harbours*, *hiding-places*, &c. So, *Hymn. Nativ.* v. 218. "Nought but profoundest hell can be his *shroud*." And see *Par. Lost*, B. x. 1068. We have the verb, *Par. Reg.* B. iv. 419. And below in *Comus*, v. 316. where the line is written in the manuscript, "Within these *shroudie* limits." Whence we are led to suspect, that our author, in some of these instances, has an equivocal reference to *shrouds* in the sense of the *branches of a tree*, now often used. And a tree, when lopped, is said to be *shrouded*. Compare Chaucer, *Rom. R.* v. 54.

"For there is neither huske nor hay

"In May that it nill *shrouded* bene

"And it with new leves wrene," WARTON.

See Jonson's *Masque, Pleasure reconciled to Virtue*, where Hercules thus addresses *Comus* and his crew ;

"But here must be no shelter, nor no *shroud*

"For such ; Sink grove, or vanish into cloud."

My dazzling spells into the spungy air,
Of power to cheat the eye with blear illusion, 155

Ver. 154. *My dazzling spells into the spungy air,*] Fletcher,
Faith. Shep. A. iii. S. i. vol. iii. p. 150.

“ I strew these herbs to purge the air :

“ Let your odour drive from hence

“ All mists that *dazzle* sense, &c.”

Again, in the same play, if I remember right,

“ There is another *charm*, whose power will free

“ The *dazzled* sense.”

Adam says, that in his conversation with the angel, his earthly nature was *overpower'd* by the heavenly, and, as with an object that excels the sense, “ *dazzled* and spent,” *Par. Lost*, B. viii. 457. WARTON.

Ibid. ——— *the spungy air,*] Milton availed himself of Shakspeare's epithet in *Cymbeline*, “ The *spungy* South.”

STEEVENS.

The epithet is here applied with peculiar effect, signifying that *the air absorbs and retains the spells*, at the command of the magician. “ *Auster's spungie thirst*” occurs in Sylvester, *Du Bart.* 1621, p. 320.

Ver. 155. *To cheat the eye with blear illusion.*] In our author's *Reformation*, &c. “ If our understanding have a film of ignorance over it, or be *blear* with gazing on other false glisterings, &c.” *Pr. W.* i. 12. But *blear-eyed* is a common and well-known phrase. WARTON.

To blear the eye was formerly a phrase that signified *to deceive*. See *Songs and Sonnets of Uncertain Authours*, first printed in 1557, reprinted in 8vo. 1717. “ An old Lover to a young Gentlewoman.” p. 248.

“ Ye are too yonge to bring me in,

“ And I too old to gape for flies ;

“ I have too long a lover been,

“ If such yonge babes should *bleare* mine eyes.”

And give it false presentments, lest the place
 And my quaint habits breed astonishment,
 And put the damsel to suspicious flight;
 Which must not be, for that's against my course:
 I, under fair pretence of friendly ends, 160
 And well-plac'd words of glozing courtesy
 Baited with reasons not unplaufible,
 Wind me into the easy-hearted man,

So Shakspeare, *Tam. of the Shrew*, A. v. S. i.

“ While counterfeit supposes *blear'd thine eyne*.”

And Sylvester, *Du Bartas*, ed. fol. 1621. p. 175.

—“ blind Error had not *blear'd his eyes*.”

The same phrase is in the Italian: “ *Abbagliare gli occhi dello 'ntelletto*.” See *Della Crusca*.

Ver. 161. ——— [*words of glozing courtesy*] Flattering, deceitful. As in *Par. Lost*, B. iii. 93. “ *Glozing lies*.” Perhaps from Spenser, *Faer. Qu.* iii. viii. 14. “ Could well his *glozing* speeches frame.” See Marlow's *Edward Second*, “ The *glozing* head of thy base minion thrown.” Reed's *Old Pl.* ii. 317. And Lilly's *Alexander and Campaspe*, “ Not to *gloze* with your tongue.” A. iii. S. i. Compare *Apol. Sme'tymn.* §. viii. “ Immediately he falls to *glozing*, &c.” *Pr. W.* i. 121.

WARTON.

Ver. 162. Baited [*with reasons not unplaufible*,] So, in *Sams. Agon.* 1066. “ The *bait* of honied words.” The same metaphor is used by Spenser, *Faer. Qu.* iii. x. 6.

——— “ with commune speech

“ He courted her, yet *baited* every word.”

Ver. 163. Wind *me*] Tickell and Fenton read “ *Win me*.” Tonson's edition of 1713 reads the same; but that of 1705 has the genuine reading “ *Wind me*.” Possibly the corruption might be intended as an emendation, agreeable to *Par. Lost*, B. ix. 734.

——— “ his *words*, replete with guile,

“ Into her heart too easy entrance *won*.”

And hug him into snares. When once her eye
 Hath met the virtue of this magick dust, 165
 I shall appear some harmless villager,
 Whom thrift keeps up about his country gear.
 But here she comes ; I fairly step aside,
 And hearken, if I may, her business here.

Ver. 164. ————— *When once her eye*

Hath met the virtue of this magick dust,] This refers to a previous line, “ my powder’d spells,” v. 154. But *powder’d* was afterwards altered into the present reading *dazzling*. When a poet corrects, he is apt to forget and destroy his original train of thought, WARTON.

Ver. 166. *I shall appear some harmless villager,*] Compare Tasso, *Gier. Lib. c. xiv. ft. 55.*

“ Non lunge un sagacissimo valetto

“ Pose, di panni pastorai vestito.”

Ibid. *I shall appear some harmless villager*

Whom thrift &c.,] So stands the context in the editions 1637 and 1645 ; But thus in the edition 1673, and in those of Tonson,

“ I shall appear some harmless villager,

“ And hearken, if I may, her business here.

“ But here she comes, I fairly step aside.”

Where, beside the transposition, the line, *Whom thrift*, is omitted. Tickell, however, has followed the two first editions, with the emendation of “ her business *hear*,” and no comma after *may*, according to the table of *Errata* in 1673. Fenton copies Tickell.

WARTON.

In Tonson’s edition of 1713 the reading is precisely the same as Tickell’s. Tickell’s edition was published in 1720. Dr. Dalton and Mr. Colman have followed this reading.

Ver. 168. *Fairly*] That is, *softly*. HURD.

“ FAIR and *softly*,” were two words which went together, signifying *gently*. The corpse of Richard the second was conveyed in a litter through London, “ FAIRE and *softly*,” Froissart, P. ii. ch. 249. WARTON.

The Lady enters.

This way the noise was, if mine ear be true, 170
 My best guide now: Methought it was the sound
 Of riot and ill-manag'd merriment,
 Such as the jocund flute, or gamefome pipe,
 Stirs up among the loose unletter'd hinds; 174
 When for their teeming flocks, and granges full,
 In wanton dance they praise the bounteous Pan,
 And thank the Gods amiss. I should be loth
 To meet the rudeness, and swill'd insolence,

“*Soft and FAIRE. By little and little.*” Barret’s *Alvearie*, 1580.

Ver. 178. *To meet the rudeness, and swill'd insolence,
 Of such late wassailers;*] In some parts of Eng-
 land, especially in the West, it is still customary for a company
 of mummers, in the evening of the christmas-holidays, to go
 about carousing from house to house, who are called the *wassailers*.
 To much the same purpose says Fletcher, *Faith. Shep.* A. v. S. i.

——“ The woods, or some near town,
 “ That is a neighbour to the bordering down,
 “ Hath drawn them thither, 'bout some lusty sport,
 “ Or spiced *wassel-bowl*, to which resort
 “ All the young men and maids of many a cote,
 “ Whilst the trim minstrell strikes his merry note.”

Selden mentions the “*yearlie was-haile* in the country on the
 vigil of the new year,” *Notes on Polyolb.* S. ix. vol. iii. p. 838.
 Compare *Love’s Lab. Lost*, A. v. S. ii.

“ He is wit’s pedlar, and retails his wares
 “ At wakes, and *wassels*, meetings, markets, fairs.”

And Jonson, of a rural feast in the Hall of Sir Wroth, *For.* ii. iii.

“ The jolly *Wassal* walks the often round.”

In Macbeth, “ Wine, and *wassel*,” mean, in general terms,
 feasting and drunkenness. A. i. S. vii. Jonson personifies *Wassel*,
 “ her page bearing a brown bowl,” *Masques*, vol. vi. 3. In

Of such late wassailers ; yet O ! where else
 Shall I inform my unacquainted feet 180
 In the blind mazes of this tangled wood ?

Ant. and Cleop. we have “ lascivious wassels.” See also *Hamlet*,
 A. i. S. vii.

In the text, *swill'd insolence* is similar to *flown with insolence*
and wine, in *Par. Lost*, B. i. 502. Read *swoln*. WARTON.

Mr. Nott, the ingenious Translator of Select Odes from the
 Persian poet Hafez, Lond. 1787, observing that several of our
 words are deduced from the Persian and Arabick, considers *wassail*
 as derived from the Persian word *wesel*, which, he believes,
 signifies *enjoyment* in almost all its senses. Dr. Johnson has de-
 rived it from the Saxon *Waes heal*. *Be of good health*, or, *Your*
health : Whence a drinker was anciently called a *was-heiler*, or
 a *wisber of health*.

In the text, “ *swill'd insolence*” is *inebriated insolence*. So,
 in G. Fletcher's *Chr. Viâ*. ft. 51.

“ Others within their arbours *swilling* fat,
 “ With laughing Bacchus.”

Anciently a *swilboule* signified a *pot-companion*. See Minshew's
Guide into Tongues, 1627.

Ver. 180. *Shall I inform my unacquainted feet*] In the
Faithful Shepherdess, Amoret wanders through a wild wood in
 the night, but under different circumstances, yet not without
 some apprehensions of danger. We have a parallel expression in
Samf. Agon. v. 335.

——“ hither hath inform'd
 “ Your younger feet.” WARTON.

Ver. 181. ——— tangled *wood*?] “ They seek the
 dark, the bushy, the *tangled forest*,” *Prose-W.* vol. i. p. 13.
 So, in *Par. Lost*, B. iv. 176. “ *Tangling* bushes had perplex'd.”
 WARTON.

And, *Ode Nativ.* v. 188. “ The Nymphs in twilight shade
 of *tangled thickets* mourn.”

My Brothers, when they saw me wearied out
 With this long way, resolving here to lodge
 Under the spreading favour of these pines,
 Stept, as they said, to the next thicket side, 185
 To bring me berries, or such cooling fruit
 As the kind hospitable woods provide.
 They left me then, when the gray-hooded Even,

Ver. 184. *Under the spreading favour of these pines,*] This is like Virgil's "*Hospitiis teneat frondentibus arbos,*" *Georg.* iv. 24. An inversion of the same sort occurs in Cicero, in a Latin version from Sophocles's *Trachiniae*, of the Shirt of Nessus. *Tusc. Disp.* ii. 8.

"Ipse inligatus peste interimor textili." WARTON.

Ver. 186. *To bring me berries, or such cooling fruit
 As the kind hospitable woods provide.*] So Fletcher, *Faith. Shep.* A. i. S. i. vol. iii. p. 105. Where, says the virgin-shepherdes Clorin,

"My meat shall be what these wild woods afford,
 "Berries, and chefnuts, &c."

See also *ibid.* p. 107. and p. 145.

By laying the scene of his *Mask* in a wild forest, Milton secured to himself a perpetual fund of picturesque description, which, resulting from situation, was always at hand. He was not obliged to go out of his way for this striking embellishment: it was suggested of necessity by present circumstances. The same happy choice of scene supplied Sophocles in *Philoctetes*, Shakspeare in *As you Like it*, and Fletcher in the *Faithful Shepherdess*, with frequent and even unavoidable opportunities of rural delineation, and that of the most romantick kind. But Milton has had additional advantages: his forest is not only the residence of a magician, but is exhibited under the gloom of midnight. Fletcher, however, to whom Milton is confessedly indebted, avails himself of the latter circumstance. WARTON.

Ver. 188. ——— *when the gray-hooded Even,*

Like a sad votarist in palmer's weed, 189
 Rose from the hindmost wheels of Phœbus' wain.
 But where they are, and why they came not back,
 Is now the labour of my thoughts ; 'tis likeliest

Like a sad votarist in palmer's weed,] Milton, notwithstanding his abhorrence of every thing that related to superstition, often dresses his imaginary beings in the habits of popery. But poetry is of all religions : and popery is a very poetical one. In *Par. Reg.* the morning "comes forth with pilgrim-steps in amice gray," B. iv. 426. This is what is called *gravius amictus*, in the Roman ritual. Milton's *Melancholy* is a penfive Nun.

A *votarist* is one who had made a religious vow, here perhaps for a pilgrimage, being in *palmer's weeds*. Leland says, that Ela countess of Warwick was buried in Osney Abbey, her image in "the habite of a *vorwes*," that is, a Nun, *Itin.* vol. ii. 19. WARTON.

I subjoin Mr. Mason's beautiful illustration of the word in his *Elfrida*, where the Lady says,

—————" why am I
 " Here shrouded up, like the pale *votarist*,
 " Who knows no visitant, save the lone owl,
 " That leaves his ivy-crested battlements,
 " And sails on slow wing through the cloyster'd files,
 " Listening her faintly orisons."

Ver. 189. ————— *palmer's weed*,] Spenser, *Faer.* Qu. ii. i. 52.

———" I wrapt myself in *palmer's weed*." NEWTON.

Guy, disguised like a pilgrim, when about to engage Colbrond the giant, "puts off his *palmer's weed*." Drayton *Polyolb.* Song xii. vol. iii. p. 898. WARTON.

The *palmer's weed* is explained in Drayton's *Polyolb.* S. xii. p. 198. ed. 1622.

"Himself, a *palmer* poore, in homely russet clad."

They had engag'd their wandering steps too far;
 And envious darknefs, ere they could return, 194
 Had stole them from me: elfe, O thievifh Night,

Ver. 193. ————— *their wandering steps*] So, in thofe beautiful and impreffive lines, which clofe the *Paradife Loft*:

“ They, hand in hand, with *wandering steps* and flow,
 “ Through Eden took their folitary way.”

Ver. 195. ————— *O thievifh Night,*] Ph. Fletcher's *Pifc. Ecl.* p. 34. edit. 1633.

————— “ the *thievifh Night*
 “ *Steals* on the world, and *robs* our eyes of light.”

Euripides has “ κλεπῶν γὰρ ἡ νύξ,” *Iphigen. Taur.* v. 1033: But quite under another fenfe. As alfo Homer, *Il.* iii. 11.

In the prefent age, in which almoft every common writer avoids palpable abfurditieſ, at leaſt monſtrous and unnatural conceits, would Milton have introduced this paſſage, where *thievifh Night* is ſuppoſed, for ſome felonious purpoſe, to ſhut up the ſtars in her dark lantern? Certainly not. But in the prefent age, correct and rational as it is, had *Comus* been written, we ſhould not perhaps have had ſome of the greateſt beautieſ of its wild and romantick imagery. WARTON.

Compare Cartwright's *Ordinary*, Reed's *Old Plays*, vol. x. p. 259.

“ See, how the *ſtealing Night*
 “ Hath blotted out the light.”

But Milton's uncommon expreſſions, *thievifh night*, *felonious end*, and *dark lantern*, ſeem as if reſulting from the conſideration of circumſtances peculiar to a ſubject, that had often employed his pen; I mean the *Gunpowder-Plot*. See his fine poem *In Quintum Novembris*, and his four epigrams *In Proditionem Bombardicam*. Nor would Milton, I think, have uſed theſe remarkable phraſes, if he had not intended an alluſion to the hiſtory.

Mr. Walker directs me to the exclamation of Hadriana, in the tragedy of that name by Luigi Groto, 1578.

Why should'st thou, but for some felonious end,
In thy dark lantern thus close up the stars,
That Nature hung in Heaven, and fill'd their
lamps

With everlasting oil, to give due light
To the mislaid and lonely traveller? 200

This is the place, as well as I may guess,
Whence even now the tumult of loud mirth
Was rise, and perfect in my listening ear;
Yet nought but single darkness do I find.
What might this be? A thousand fantasies 205
Begin to throng into my memory,
Of calling shapes, and beckoning shadows dire,

“ O del mio ben nemica, *avara notte*,

“ Perche sì ratto corri, fuggi, voli,

“ A sommerger te stessa, e me, nel mare ?”

Ver. 205. ———— *A thousand fantasies*

Begin to throng into my memory, &c.] Milton had here perhaps a remembrance of Shakspeare, *King John*, A. v. S. vii.

“ With many *legions* of strange *fantasies*,

“ Which, in their *throng* and press to that last hold,

“ Confound themselves.” WARTON.

Ver. 207. *Of calling shapes, and beckoning shadows dire,
And aery tongues, that syllable men's names*

On sands, and shores, and desert wildernesses.] I remember these superstitions, which are here finely applied, in the ancient Voyages of Marco Paolo the Venetian. He is speaking of the vast and perilous desert of Lop in Asia. “ *Cernuntur et audiuntur in eo, interdiu, et sæpius noctu, dæmonum varizæ illusiones. Unde viatoribus summe cavendum est, ne multum ab invicem seipsos dissociant, aut aliquis a tergo sese diutius impediat. Alioquin, quamprimum propter montes et calles quif-*

And aery tongues, that syllable mens names
On sands, and shores, and desert wildernesses.

piam comitum suorum aspectum perdiderit, non facile ad eos perveniet: nam audiuntur ibi *voces* dæmonum qui solitarie incendentes *propriis* appellant *nominibus*, voces *figentes* illorum quos comitari se putant, ut a recto itinere abductos in perniciem deducant." *De Regionib. Oriental. L. i. C. xlv.* But there is a mixture from Fletcher's *Faithful Shepherdess*, A. i. S. i. p. 108. The shepherdess mentions, among other nocturnal terrours in a wood,

" Or voices calling me in dead of night."

These fancies, from Marco Paolo, are adopted in Heylin's *Cosmographie*, I am not sure if in any of the three editions printed before *Comus* appeared. See Lib. iii. p. 201. edit. 1652. fol.

Sylvester, in *Du Bartas*, has also the tradition in the text, edit. fol. ut supr. p. 274.

" And round about the desert Lop, where oft

" By strange phantasmas passengers are scoft."

WARTON.

The same fancies are related in Munster's *Cosmographia*, lib. v. See Hist. de Spectris. edit. 1656. p. 111. See likewise Burton's *Anat. of Melancholy*, part i. sect. ii. edit. 1624. p. 43.

Milton might here also have had in remembrance the *marvellous adventure* related by Alexander de Alexandro, *Gen. Dies*, lib. ii. cap. ix. which Heywood, in his *Hierarchie of Angels*, ed. 1635. p. 601, has abridged, as follows: " A friend of mine of approved fidelitie called Gordianus, travelling with a neighbour towards Aretium, they lost their way, and fell into deserts and uninhabited places, insomuch that *the very solitude bred no small feare*. The sunne being set, and darknesse growing on, they imagin they heare *men talking*; and hasting that way, to enquire of them the readiest path to bring them out of that desert, they fixed their eyes upon three strange human *shapes*, of a feareful and unmeasurable stature, &c. who *calling* and *beckoning* to them both with voice and gesture, and they not daring to approach them, they used such undecent skipping and leaping, with such

These thoughts may startle well, but not astound,
 The virtuous mind, that ever walks attended
 By a strong fiding champion, Conscience.—
 O welcome pure-ey'd Faith, white-handed Hope,
 Thou hovering Angel, girt with golden wings,

brutish and immodest gestures, that, halfe dead with feare, they were inforced to take them to their heels and runne, till at length they light upon a poore countryman's cottage, in which they were relieved and comforted."

Ver. 208. ————— syllable *mens names*] Pronounce distinctly. As in Ph. Fletcher's *Poet. Misc.* p. 85. "Yet syllabled in flesh-spell'd characters." WARTON.

Ver. 214. *Thou hovering Angel, girt with golden wings,*] Thus, in Shakspeare's *Lover's Complaint*, Malone's *Suppl.* i. p. 759.

"Which, like a *cherubin*, above them *hover'd*."

But *hovering* is here applied with peculiar propriety to the Angel Hope. In sight, on the wing; and if not approaching, yet not flying away: Still appearing. Contemplation soars on *golden wing*, *Il Pens.* v. 52. Mr. Bowle directs us to Ariosto, *Orl. Fur.* c. xiv. st. 80.

—————"moffe

"Con maggior fretta le *dorate penne*."

And we have "that *golden-winged host*," in the *Ode on the Death of an Infant*, st. ix. WARTON.

In Sandys's elegant *Paraphrase* of the Psalms, 1638, we have, in *Psalms* xviii. "a *golden-winged cherubin*;" and in Crashaw's *Sacred Poems*, edit. Paris, 1652. p. 82. "the *golden wings* of the bright youth of heauen." And, in his *Sospetto d'Herode*, st. 13, edit. 1648. "Heaven's *golden-winged herald*."—Compare also a passage, cited by Mr. Dunster, in his *Considerations*, &c. p. 91, from Sylvester, *Du Bart.* 1621, p. 241.

"I surely know the *cherubins* do *hover*

"*With flaming wings*."

And thou, unblemish'd form of Chastity ! 215
 I see ye visibly, and now believe
 That He, the Supreme Good, to whom all things ill
 Are but as slavish officers of vengeance,
 Would send a glistering guardian, if need were,
 To keep my life and honour unassail'd. 220
 Was I deceiv'd, or did a fable cloud
 Turn forth her silver lining on the night ?
 I did not err, there does a fable cloud
 Turn forth her silver lining on the night,
 And casts a gleam over this tufted grove : 225

Ver. 215. *And thou, unblemish'd form of Chastity ! &c.*] In the same strain, Fletcher's *Shepherdess* in the soliloquy just cited.

—— “ Then, strongest Chastity,
 “ Be thou my strongest guard, for here I'll dwell
 “ In opposition against fate and hell.” WARTON.

Ibid. ——— *unblemish'd form*] May, of Rosamond in her virgin state, *Hen. II.* lib. v. edit. Lond. 1633. 12mo.

“ When that *unblemish'd forme*, so much admir'd.”
 WARTON.

Ver. 221. *Was I deceiv'd, or did a fable cloud
 Turn forth her silver lining on the night ?
 I did not err, there does &c.*] These lines are turned like that verse of Ovid, *Fast.* lib. v. 545.

“ Fallor ? an arma sonant ? non fallimur : arma sonabant.”
 HURD.

See also note on *Eleg.* v. 5. The repetition, arising from the conviction and confidence of an unaccusing conscience, is inimitably beautiful. When all succour seems to be lost, Heaven unexpectedly presents the silver lining of a fable cloud to the virtuous. WARTON.

Ver. 225. *And casts a gleam &c.*] This romantick scene is somewhat similar, but at the same time infinitely superiour, to

I cannot halloo to my Brothers, but
Such noise as I can make to be heard farthest
I'll venture; for my new-enliven'd spirits
Prompt me; and they perhaps are not far off.

SONG.

SWEET Echo, sweetest Nymph, that liv'st unseen
Within thy aery shell, 231

one in Sidney's *Arcadia*, 13th edit. p. 111. "Going a little aside into the *wood*, where many times before she had delighted to walk, her eyes were saluted with a *tuft of trees*, so close set together, as, *with the shade the moon gave through it*, might breed a fearful kind of devotion to look upon it."

Ver. 226. *I cannot halloo to my Brothers, &c.*] So the Jaylor's Daughter in B. and Fletcher, benighted also and alone in a wood, whose character affords one of the finest female mad scenes in our language, *Two noble Kinsm.* A. iii. S. ii. vol. x. p. 55. She is in search of Palamon.

"I cannot halloo, &c.

—— "I have heard

"Strange howls this live long night, &c." WARTON.

Ver. 230. ————— *that liv'st unseen*] So Sylvester, *Du Bartas*, p. 1210. ed. ut sup.

"Babbling Echo, voice of vallies,

"Aierie elfe, exempt from view."

Ver. 231. *Within thy aery shell,*] Dr. Dalton, in adapting this mask to the stage, has written *cell*. *Cell* is also written in the margin of the Camb. MS. Drayton, *Nimball* iii, p. 28. ed. 1630, might likewise countenance this reading.

"And Echo oft doth tell

"Wondrous things from her *cell*."

But Dr. Hurd says, "the true reading is certainly *shell*; meaning as Dr. Warburton observes, the *horizon*, which, in another place, he calls the *hollow round* of Cynthia's seat, *Ode Nativ.* st. 10. That is, the *hollow circumference* of the heavens."

By flow Meander's margent green,
 And in the violet-embroider'd vale,
 Where the love-lorn nightingale
 Nightly to thee her sad song mourneth well; 235

Ver. 233. ——— violet-embroider'd] This is a beautiful compound epithet, and the combination of the two words that compose it, natural and easy. Our poet has, in his early poems, coined many others, equally happy and significant; such as, *love-darting*, *amber-dropping*, *flowery-kirtled*, *low-roosted*, *snaky-headed*, *fiery-wheeled*, *white-handed*, *sin-worn*, *home-felt*, *rusky-fringed*, *pure-ey'd*, *tinsel-slipper'd*. DR. J. WARTON.

Ibid. ——— violet-embroider'd vale,] Compare *Par. Lost*, B. iv. 700.

——— “ Under foot the violet,
 “ Crocus, and hyacinth, with rich inlay
 “ Broider'd the ground.”

And Browne, *Sheph. Pipe*, Ecl. iv. ed. 1614.

“ Methinks no April showre
 “ Embroider should the ground.”

The allusion is the same in *Lycidas*, v. 148.

“ And every flower that sad embroidery wears.” WARTON.

G. Wither, *Emblems*, Lond. 1634. B. iii. Illustr. 25. has “ The flow'r-embroydred earth.” And Browne *Brit. Past.* B. i. S. iv. “ The various Earth's embroidered gown.” Again, B. ii. Song ii. “ the brodred vale.” But see Chaucer, *Leg. of good Women*, v. 119.

——— “ swete gras,
 “ That was with flouris swete embroudid al.”

Ver. 234. *Where the love-lorn nightingale*] Deprived of her mate. As *lafs-lorn* in the *Tempest*, A. iv. S. ii. WARTON.

Ver. 235. *Nightly to thee her sad song mourneth well;*] Compare Virgil, *Georg.* iv. 513.

——— “ illa
 “ Flet noctem, ramoque sedens miserabile carmen
 “ Integrat, et mæstis latè loca questibus implet.”

Canst thou not tell me of a gentle pair
 That likest thy Narcissus are?
 O, if thou have
 Hid them in some flowery cave,
 Tell me but where,

240

Ver. 236. *Canst thou not tell me of a gentle pair*] So Fletcher,
Faith. Shep. A. i. S. i. p. 117.

————— “A gentle pair

“Have promis’d equal love.” WARTON.

Ver. 238. *O, if thou have*

Hid them in some flowery cave,] Here is a seeming inaccuracy for the sake of the rhyme. But the sense being hypothetical and contingent, we will suppose an ellipsis of *shouldest* before *have*. A verse in *St. John* affords an apposite illustration. “If thou *have* born him hence, tell me where thou *hast* laid him.” xx. 15. We find another instance below, v. 887.

“And bridle in thy headlong wave,

“Till thou our summons answer’d *have*.”

In the mean time it must be allowed, that *thou* and *you* are absolutely synonymous. See bishop Lowth’s *Grammar*, pp. 67, 68. edit. 1775. WARTON.

The expression, “if *thou have* did,” is correct. It is the proper form of the subjunctive mood.

Ver. 240. *Tell me but where,*] Mr. Steevens suggests, that part of the Address to the Sun, which Southerne has put into the mouth of Oroonoko, is evidently copied from this passage,

“Or if thy sister goddess has preferr’d

“Her beauty to the skies to be a star,

“Oh! tell me where she shines.” WARTON.

We may compare with Milton Gascoigne’s *Princelie Pleasures at Kenelworth Casle*, edit. 1587, bl. 1. A. ii. S. ii. *Nichalis sola*.

“If euer Eccho sounded at request,

“To fatisfie an vncontented mind;

“Then, Eccho, now come helpe me in my quest,

“And tel me where I might Zabeta finde;

“Speake, Eccho, speake; where dwels Zabeta, where?”

Sweet queen of parly, daughter of the sphere
 So may'st thou be translated to the skies,
 And give resounding grace to all Heaven's harmonies.

Ver. 241. ———— *daughter of the sphere!*] Milton has given her a much nobler and more poetical original than any of the ancient mythologists. He supposes her to owe her first existence to the reverberation of the musick of the spheres; in consequence of which he had just before called the horizon her *aery shell*. And from the gods (like other celestial beings of the classical order) she came down to men. WARBURTON.

So, in his Verses *At a Solemn Musick*, v. 2. “*Sphere-born harmonious Sisters, Voice and Verse.*” Daniel, in his *Complaint of Rosamond*, ed. 1605, calls Echo “*daughter of the aire.*” So does Sylvester *Du Bart*. 1621, p. 172.

Ver. 243. *And give resounding grace to all Heaven's harmonies.*] That is, “The grace of their being accompanied with an echo.” Lawes, in setting this Song, has thought fit to mar the sound, sense and elegance, of a most beautiful line, by making a pleasant professional alteration.

“And hold a *counterpoint* to all Heaven's harmonies.”

The goddess Echo was of peculiar service in the machinery of a Mask, and therefore often introduced. Milton has here used her much more rationally than most of his brother mask-writers. She is invoked in a song, but not without the usual tricks of surprising the audience by strange and unexpected repetitions of sound, in Browne's *Inner Temple Masque*, to which I have supposed our author might have had an eye, p. 226. She often appears in Jonson's masks. This frequent introduction, however, of Echo in the masks of his time, seems to be ridiculed even by Jonson himself in *Cynthia's Revels*, A. i. S. i. Mercury invokes Echo, and wishes that she would *salute* him with her *repercussive* voice, that he may know with certainty in what *caverne* of the earth her *ayrie* spirit is contained. “How or where I may direct my speech, that thou maist heare.” When she speaks,

Enter Comus.

Comus. Can any mortal mixture of earth's
mould
Breathe such divine enchanting ravishment? 245

Mercury wondering that she is so near at hand, proceeds with great solemnity.

“ Knowe, gentle soule then, I am sent from Ioue ;

“ Who, pitying the sad burthen of thy woes

“ Still growing on thee, in thy want of wordes

“ To vent thy passion for Narcissus death,

“ Commands that now, after three thousand yeeres

“ Which have been exercised in Iuno's spight,

“ Thou take a corporall figure, and ascend

“ Enricht with vocall and articulate power.”

He then, in burlesque of this sort of machinery usual on the occasion, prepares to strike the *obsequious* earth twice with his winged rod, to *give thee way*. And as a song was always the sure consequence of Echo being raised, a burlesque song follows, which Mercury thus introduces.

“ Begin, and, more to grace thy cunning voice,

“ The *humourous* aire shall mixe her *solemne* tunes

“ With thy *sad* words : strike musicque from the *spheares*,

“ And with your *golden raptures* swell our eares.”

This play was first acted in 1600. WARTON.

Mr. Warton is not correct, in assigning the alteration of v. 243 to Lawes. The technical phrase, “ And *hold a counterpoint*,” appears once to have existed in the Camb. MS. See v. 243 of the *Original Various Readings*.

Ver. 244. *Can any mortal mixture of earth's mould*

Breathe such divine enchanting ravishment ?] This

was plainly personal. Here the poet availed himself of an opportunity of paying a just compliment to the voice and skill of a real songstress ; just as the two boys are complimented for their beauty and elegance of figure. And afterwards, the strains that

Sure something holy lodges in that breast,
And with these raptures moves the vocal air
To testify his hidden residence.

How sweetly did they float upon the wings
Of silence, through the empty-vaulted night, 250
At every fall smoothing the raven-down
Of darkness, till it smil'd ! I have oft heard
My mother Circe with the Syrens three,

" *might create a soul under the ribs of death,*" are brought home,
and found to be the voice "*of my most honour'd Lady,*" v. 564.
Where the real and assumed characters of the speaker are blended.

WARTON.

Comus's speech is introduced much in the same manner with
that of Albert's, in B. and Fl. *Sea-Voyage*, A. ii.

—————" Do I yet live ?
" Sure it is air I breathe ; what place is this ?
" Sure something more than human keeps residence here."

BOWLE.

Ver. 252. ————— *I have oft heard*

My mother Circe with the Syrens three, &c.] Ori-
ginally from Ovid, *Metam.* xiv. 264, of Circe.

" Nereides, Nymphæque simul, quæ vellera motis
" Nulla trahunt digitis, nec fila sequentia ducunt,
" Gramina disponunt ; sparfosque sine ordine flores
" Secernunt calathis, variasque coloribus herbas.
" Ipsa, quod hæ faciunt, opus exigit : ipsa quid usus
" Quoque sit in folio, quæ sit concordia mistis,
" Novit ; et advertens pensas examinat herbas."

See also *ibid.* v. 22, 34. Milton calls the Naiades, he should
have said Nereides, *flowery-kirtled*, because they were employed
in collecting flowers. But William Browne, the pastoral writer,
had just before preceded our author in this imitation from Ovid,
in his *Inner Temple Masque*, on the story of Circe, p. 143.

Amidst the flowery-kirtled Naiades,
Culling their potent herbs and baleful drugs; 255

“ Call to a dance the fair Nereides,
“ With other Nymphs which do in every creeke,
“ In woods, on plains, on mountains, *simples* seeke,
“ For powerfull Circe, and let in a song, &c.”

Here, in *simples*, we have our author's “ *potent herbs and drugs.*” It is remarkable, that Milton has intermixed the Syrens with Circe's Nymphs. Circe indeed is a songstress in the *Odysey*: but she has nothing to do with the Syrens. Perhaps Milton had this also from Browne's *Masque*, where Circe uses the musick of the Syrens in the process of her incantation, p. 134.

“ Then, Syrens, quickly wend me to the bowre,
“ To fitte their welcome, and shew Circe's powre.”

Again, p. 13.

“ Syrens, ynough, cease: Circe has prevayl'd.”

A single line of Horace perhaps occasioned this confusion of two distinct fables, *Epist.* i. ii. 23.

“ Sirenum voces, et Circes pocula nosti.”

Milton, as we have seen, calls the Naiades, attendant on Circe, *flowery-kirtled*. They, or her Nymphs, are introduced by Browne “ With chaplets of flowers, herbs, and weeds, on their heads, &c.” p. 144. And the harmony of Circe's choir of Nymphs is described by Browne, p. 145. It is not said either in Homer or Ovid, that Circe's Nymphs were skilled in singing. WARTON.

Ver. 254. *Amidst the flowery-kirtled Naiades,*] Dr. Newton remarks here, that *kirtle* is a woman's gown. So it is in the pastoral writers of Milton's age, and before. And in Shakspeare, where Falstaffe asks Doll, “ What stuff wilt have a *kirtle* of?” *Second P. K. Henr. IV.* A. ii. S. iv. But it originally signified a man's garment, and was so used anciently. At least, most commonly. In Spenser, *Envy*, not a female deity, wears a “ *kirtle* of discoloured say,” *Faer. Qu.* i. iv. 31. It was the name of the furcoat at the creation of Knights of the Garter. See Anstis, *Ord. Gart.* i. 317. In an original roll of the Household-

Who, as they fung, would take the prifon'd foul,
And lap it in Elyfium: Scylla wept,
And chid her barking waves into attention,
And fell Charybdis murmur'd foft applaufe:

Expences of Wykeham, bifhop of Winchefter, dated 1394, is this entry. "In furrura duarum *curtellarum* pro Domino cum furrura agnina, x. s." That is, "For furring, or facing two *kirtles* for my Lord with Lambs-fkin, 10s." WARTON.

The compound *flowery-kirtled* is not diffimilar to one in Sylvefter, *Du Bart.* 1621, p. 48, of the earth: "our *flowry-mantled* ftage."

Ver. 256. *Who, as they fung, would take the prifon'd foul,
And lap it in Elyfium:]* In the old play, the *Return from Parnaffus*, 1606. A. i. S. ii.

"Sweet Conftable doth take the wondering ear,

"And lays it up in willing *prifonment*."

Prifoned was more common than *imprifoned*. Shakspeare, *Love's Lab. Loft*, A. iv. S. iii.

—— "universal plodding *prifons* up

"The nimble fpirits in the arteries."

These are few instances out of many. We have "*lapped in delight*," in Spenser, *F. Q.* v. vi. 6. And, in *L'Allegro*, v. 136, "*Lap me in foft Lydian airs*." WARTON.

Ver. 257. ——— *Scylla wept,*

And chid her barking waves into attention,

And fell Charybdis murmur'd foft applaufe:] Silius

Italicus, of a Sicilian shepherd tuning his reed, *Bell. Pun.* xiv. 467.

"*Scyllæi tacuere canes, fletit atra Charybdis*."

The fame fituation and circumftances dictated a fimilar fiction or mode of expreffion in either poet. But Silius avoided the boldnefs, perhaps impropriety, of the laft image in Milton.

WARTON.

Ver. 259. ——— *fell Charybdis]* So, in Sandys's *Travels*, ed. 1615. p. 248.

Yet they in pleasing slumber lull'd the sense, 260
 And in sweet madness robb'd it of itself;
 But such a sacred and home-felt delight,
 Such sober certainty of waking bliss,
 I never heard till now.—I'll speak to her, 264
 And she shall be my queen.—Hail, foreign wonder!
 Whom certain these rough shades did never breed,

“ And fell Charybdis rageth now in vain.”

And in Sylvester's *Du Bart.* ed. fol. 1621. p. 216.

“ Through fell Charybdis.”

Ver. 260. *Yet they in pleasing slumber lull'd the sense,*] So
 Spenser, *Faery Queene*, Introduct. B. iii. ft. 4.

“ My senses lulled are in slumber of delight.”

Ver. 261. *And in sweet madness robb'd it of itself; &c.*] Com-
 pare Shakspeare, *Winter's Tale*, A. and S. ult.

—— “ O sweet Paulina!

“ Make me to think so twenty years together;

“ No settled senses of the word can match

“ The pleasure of that madness.”

Ver. 263. *Such sober certainty of waking bliss,*] Guarini,
Pastor Fido, A. v. Sc. ult.

“ Vorrei pur, ch' altra prova

“ Mi fesse omai sentire,

“ Che'l mio dolce vegghiar' non è dormire.”

Ver. 265. ——— Hail, foreign wonder!

Whom certain these rough shades did never breed,

Unless the Goddess &c.] Thus Fletcher, *Faith.*

Shep. A. v. S. i. vol. iii. p. 188.

—— “ Whate'er she be;

“ B'est thou her spirit, or some divinity;

“ That in her shape thinks good to walk this grove.”

But perhaps our author had an unperceived retrospect to the
Tempest, A. i. S. ii.

Unless the Goddess that in rural shrine
Dwell'ft here with Pan, or Sylvan; by blest song
Forbidding every bleak unkindly fog 269

Ferd. — “ Most sure, the Goddess
“ On whom these airs attend! —
— “ My prime request,
“ Which I do last pronounce, is, O you wonder!
“ If you be Maid, or no?” —

Milton's imitation explains Shakspeare. *Maid* is certainly a *created being*, a Woman in opposition to Goddess. Miranda immediately destroys this fine sense by a quibble. In the mean time, I have no objection to read *made*, i. e. *created*. The force of the sentiment is the same. *Comus* is universally allowed to have taken some of its tints from the *Tempest*. Compare the *Faerie Queene*, iii. v. 36, ii. iii. 33. And B. and Fletcher's *Sea-Voyage*, A. ii. S. i. vol. ix. p. 106. edit. ut sup. And Ovid, where Salmacis first sees the boy Hermaphroditus, *Metam.* iv. 320. And Browne's *Britannia's Pastorals*, B. i. S. iv. p. 70.

— “ Hayle glorious deitie!
“ If such thou art, and who can deeme you lesse?
“ Whether thou reignst Queen o' the wilderness,
“ Or art that Goddess, 'tis vnknown to mee,
“ Which from the ocean drawes her pedigree, &c.”

Homer, (the father of true elegance as well as of true poetry) in the address of Ulysses to Nausicaa, is the original author of this piece of gallantry, which could not escape the vigilance of Virgil. See *Arcades*, v. 44. WARTON.

Ver. 267. *Unless the Goddess &c.*] Spenser, *Faery Queene*, i. vi. 16. of Una.

“ The wood-borne people fall before her flat,
“ And worship her as *Goddess of the wood*.”

And Dryden's *Cymon* on viewing *Iphigenia* sleeping:

“ An awful fear his ardent wish withstood,
“ Nor durst disturb the *Goddess of the wood*;
“ For such she seem'd.”

To touch the prosperous growth of this tall wood.

Lad. Nay, gentle shepherd, ill is lost that
praise,

That is address'd to unattending ears ;

Not any boast of skill, but extreme shift

How to regain my fever'd company,

Compell'd me to awake the courteous Echo 275

To give me answer from her mossy couch.

Com. What chance, good Lady, hath bereft
you thus ?

Ver. 270. Comus's *Address* to the Lady, from v. 265, to the end of this line, is in a very high style of classical gallantry. As Cicero says of Plato's language, that if Jupiter were to speak Greek, he would speak as Plato has written ; so we may say of this language of Milton, that, if Jupiter were to speak English, he would express himself in this manner. The passage is exceeding beautiful in every respect ; but all readers of taste will acknowledge, that the style of it is much raised by the expression *Unless the Goddess*, an elliptical expression, unusual in our language, though common enough in Greek and Latin. But if we were to fill it up and say, *Unless thou beest the Goddess* ; how flat and insipid would it make the composition, compared with what it is.

LORD MONBODDO.

Ver. 273. ———— *but extreme shift*] I find this expression with the accent on the first syllable of *extreme*, in the *Mir. for Magistrates*, edit. 1610, p. 430.

“ In rustie armour as in *éxtream shift*.”

Ver. 275. ———— *to awake the courteous Echo*

To give me answer from her mossy couch.] Compare Jonson's *Pan's Anniversarie*. Hymne iii.

—— “ the applause it brings,

“ *Wakes ECHO from her seate*

“ The closes to repeate.”

Ver. 277, &c. Here is an imitation of those scenes in the Greek tragedies, where the dialogue proceeds by question and

Lad. Dim darknefs, and this leafy labyrinth.

Com. Could that divide you from near-ufhering
guides?

Lad. They left me weary on a graffy turf. 280

Com. By falshood, or difcourtefy, or why?

Lad. To feek i' the valley fome cool friendly
fpring.

Com. And left your fair fide all unguarded, Lady?

Lad. They were but twain, and purpos'd quick
return. 284

Com. Perhaps foreftalling night prevented them.

answer, a fingle verfe being allotted to each. The Greeks, doubtlefs, found a grace in this fort of dialogue. As it was one of the charaeterifticks of the Greek drama, it was natural enough for our young poet, paffionately fond of the Greek tragedies, to affect this peculiarity. But he judged better in his riper years; there being no instance of this dialogue, I think, in his *Samfon Agoniftes*. HURD.

Ver. 278. *Dim darknefs,*] So Shakspeare, *Rape of Lucrece*.

“Till fable night, fad fource of dread and fear,

“Upon the world *dim darknefs* doth difplay.”

Henry More, in his *Song of the Soul*, 1642, c. iii. p. 30, has
“*dim fculking darkneffe*.”

Ver. 282. *To feek i' the valley fome cool friendly fpring.*] Here Mr. Sympfon obferved with me, that this is a different reafon from what ſhe had affigned before, v. 186.

To bring me berries, &c.

They might have left her on both accounts. NEWTON.

Ver. 285. *Perhaps foreftalling night prevented them.*] The word *foreftall* was formerly ufed in the fense of *prevent*, *hinder*, &c. as in *Par. Loft*, B. x. 1024. So in Fairfax's *Taffo*, xv. 47.

“An uglie ſerpent that *foreftall'd* their way.”

Lad. How easy my misfortune is to hit ! 286

Com. Imports their loss, beside the present need ?

Lad. No less than if I should my Brothers lose.

Com. Were they of manly prime, or youthful bloom ? 289

Lad. As smooth as Hebe's their unrazor'd lips.

So also in Sylvester's *Du Bartas*, p. 88. edit. fol. ut supr. "*Fore-stalling* thee of thy kind lover's kifs." And often in Spenser and Shakspeare. Once in the latter, with the particular application of the text, *Cymbel.* A. iii. S. iv.

————— " May
" This NIGHT *forestall* him of the coming day."

WARTON.

Ver. 289. *Were they of manly prime, or youthful bloom ?* Were they young men, or striplings ? *Prime* is perfection. "*Nature here wanton'd as in her prime.*" *Par. Lost*, B. v. 295. Again, what is more apposite to the sense of the text, B. xi. 245.

" His starry helm unbuckled shew'd him *prime*

" *In manhood, where youth ended.*"

Again, where perhaps the distinction is more strongly marked, B. iii. 646.

" And now a *stripling* Cherub he appears,

" Not of the *prime*, &c." WARTON.

Ver. 290. ————— *their unrazor'd lips.*] The unpleasant epithet *unrazor'd* has one much like it in the *Tempest*, A. ii. S. v.

———— " till new-born chins

" Are rough and *razorable.*" WARTON.

Milton here perhaps had Trissino in view, *Ital. Liberat.* lib. xi.

———— " Pur Achille era ancor grande,

" Nel resto aveano una bellezza eguale,

" Tutti dui biondi, e di regale aspetto,

" Le *barbe* d'oro, e di pel biondo miste,

" *Che non avean provato anco il rasojo.*"

Com. Two such I saw, what time the labour'd ox
In his loose traces from the furrow came,
And the swink'd hedger at his supper sat;

Ver. 291. ————— *what time the labour'd ox*

In his loose traces from the furrow came,] The notation of time is in the pastoral manner, as in Virg. *Ecl.* ii. 66, and Hor. *Od.* III. vi. 41. The Greeks express the whole very happily in the single word ΒΟΥΛΥΤΟΣ. Hom. *Il.* xvii. 779.

Ἡμους δ' ἥελιος μετενείσσατο βελυτόνδε. NEWTON.

This is classical. But the return of oxen or horses from the plough, is not a natural circumstance of an English evening. In England the ploughman always quits his work at noon. Gray, therefore, with Milton, painted from books and not from the life, where in describing the departing day-light he says,

“ The ploughman homeward plods his weary way.”

WARTON.

“ The return of oxen and horses from the plough is not a natural circumstance of an English evening.” So far Mr. Warton is right: except it be an evening in winter, when the ploughman must work as long as he can see. “ In England the ploughman *always* quits his work at noon.” This is by no means the case: three, four, and sometimes five, being the time of returning from that work; in general, between three and four. Or perhaps, in Milton's time, the ploughman returned home at noon to feed his cattle, and refresh himself; and afterwards resumed his labour; as is the case, I believe, in some counties, at present.

Ver. 293. *And the swink'd hedger at his supper sat;]* The *swink'd hedger's supper* is from nature. And *hedger*, a word new in poetry, although of common use, has a good effect. *Swink'd*, is tired, fatigued. WARTON.

Swink is the language of Chaucer and Spenser. Chaucer also applies the substantive *swinker* to a *ploughman*; “ a trewe *swinker* and a gode was he,” *Prol. Cant. T.* 533. The notation of time here is marked by similar scenery in Apollonius Rhodius, *Argonaut.* Lib. i. 1172.

I saw them under a green mantling vine,
 That crawls along the side of yon small hill, 295
 Plucking ripe clusters from the tender shoots ;
 Their port was more than human, as they stood :
 I took it for a faery vision

Ἦμος δ' ἀγρόθεν εἴσι φυτοσκάφος, τις ἀροτρεὺς
 Ἀσπασίως, εἰς αὖλιν ἔην, δόρποιο χατίζων·
 Αὐτὲ δ' ἐν προμολῇ τετρυμμένα γένατ' ἔκαμψεν, κ. τ. λ.

Ver. 297. *Their port was more than human, as they stood :*

I took it for a faery vision &c.] I have adopted, in the first line, the pointing of editions 1645 and 1673. But perhaps that of 1637, is to be preferred.

“ Their port was more than humaine ; as they stood

“ I took it, &c.”

“ As they stood before me, I took it, &c.” But we have much the same form of expression in the *Epitaph on the Marchioness of Winchester*, v. 21.

“ And in his garland, *as he stood*,

“ Ye might discern a cypress bud.”

See *Acts Apost.* xxii. 13, 14. “ One Ananias came unto me, and stood, and said unto me, &c.”

Comus thus describes to the Lady the striking appearance of her Brothers : and after the same manner, in the *Iphigenia in Tauris* of Milton's favourite Greek tragedian Euripides, a shepherd describes Pylades and Orestes to Iphigenia the sister of the latter, as preternatural beings, and objects of adoration. v. 246.

Ἐνταῦθα δισσὺς εἶδε τις νεανίας
 Βεφορβὸς ἡμῶν, καὶ πεχώρησεν πάλιν,
 Ἀκροισὶ δακτύλοισι πορθμεύων ἵχνος·
 Ἐλεξε δ'· Οὐκ ὁρᾶτε ; δαίμονες τίνες
 Θάσσεσιν οἶδε. Θεοσεβὴς δ' ἡμῶν τις ὦν
 Ἀνεσχε χεῖρα, καὶ προσεῦξάτ' εἰσίδων·
 ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
 Δέσποτα Παλαῖμων, ———
 Εἴτ' ἔν ἐπ' ἀκταῖς θάσσετον Διοσκόρῳ, κ. τ. λ.

Of some gay creatures of the element,
 That in the colours of the rainbow live, 300
 And play i' the plighted clouds. I was aw-struck,

Compare Note on v. 265. We have *port* in the same sense, *Par. Lost*, B. xi. 8. "Their *port* not of mean suitors." "*Their port was more than human*," occurs in Cartwright's Poems, in a piece written 1636, after the exhibition, but before the publication, of *Comus*. To the Queen, p. 268. edit. 1651. 8vo.

—— "A stately maid appear'd, whose light
 "Did put the little archers all to flight;
 "Her shape was *more than human*."

And here a partial determination of the sense at *human*, may ascertain the punctuation of 1637. WARTON.

The pointing of editions 1645 and 1673 more emphatically ascertains the graceful station of the Brothers, to which, I presume, the poet intended a compliment.

The succeeding compliment, paid to their elegant appearance, is highly poetical. The passage has been particularly noticed in a very valuable and interesting work; from which we learn, that the Persian *Peries*, the airy creatures of their poets, although a distinct species of imaginary beings, whose qualities and appearance by no means accord with Shakspeare's idea of the fairy race, correspond, however, with the sublime notion of a *fairy vision*, which Milton has here expressed. Of the *Peries* exquisite beauty is said to be the most obvious characteristick, as appears from their poets; who, when they wish to compliment, in the most flattering manner, an admired object, compare her to one of this aerial race. See *Persian Miscellanies*, by William Ouseley, Esq. 4to. 1795, chap. vi.

Ver. 299. ————— *the element*,] In the north of England this term is still made use of for the *sky*. THYER.

Ver. 300. *That in the colours of the rainbow live*,] It is the same imagery in *Il Pens.* v. 8.

"As the gay motes that people the sun-beams."

Ver. 301. *And play i' the plighted clouds*.] The lustre of Milton's brilliant imagery is half obscured, while *plighted* re-

And, as I past, I worshipt; if those you seek,
It were a journey like the path to Heaven,

mains unexplained. We are to understand the *braided* or embroidered clouds: in which certain airy elemental beings are most poetically supposed to sport, thus producing a variety of transient and dazzling colours, as our author says of the sun, *Par. Lost*, B. iv. 596.

“ Arraying with reflected purple and gold

“ The clouds that on his western throne attend.”

In Spenser we find *plight* for a fold, a filken robe, “ purfled upon
“ with many a folded *plight*.” *Faer. Qu.* ii. iii. 26. And *plight* for *folded* a participle, “ ringes of rushes *plight*,” ii. vi. 7. Chaucer, in the *Testament of Love*, has *plites* for *folds*. And *plite*, a verb, to *fold*, *Tr. Cr.* ii. 1204. of a Letter.

“ Yeve me the labour it to sowe and *plite*.”

That is, “ to stich and *fold* it.” From this verb *plight*, immediately came Milton’s *plighted*, which I do not remember in any other writer. It is obvious to observe, that the modern word is *plaited*. WARTON.

But the old participle is used by the Father of English poetry, in his *Court of Love*, v. 1441.

“ And with a trewlove, *plited* many a folde,

“ She smote me through the very heart, &c.”

P. Fletcher employs the participle *plight* in the sense of *curled*, *Purp. Isl.* c. vii. st. 23. edit. 1633.

“ A long love-lock on his left shoulder *plight*.”

And Sandys has “ a globe of *curling* clouds,” *Job*, ed. 1648, p. 55. But Milton illustrates himself in his *Hist. of England*, where he describes Boadicea, B. ii. “ She wore a *plighted* garment of divers colours,” that is, a garment whose *plaits* or *foldings* were of divers colours. This seems to me the sense of “ *plighted* clouds,” and also of “ *tissued* clouds,” *Ode Nativ.* st. xv. Compare the *νέφη χιυσάμενα*, *Job* xxxvii. 2. An old poet gives a paraphrastick parallel to the “ *plighted* clouds:” See *The Secret, of Angling*, by J. Davies, B. i.

To help you find them.

Lad. Gentle Villager, 304

What readiest way would bring me to that place?

Com. Due west it rises from this shrubby point.

Lad. To find out that, good Shepherd, I suppose,

In such a scant allowance of star-light,

Would overtask the best land-pilot's art,

Without the sure guesses of well-practis'd feet. 310

Com. I know each lane, and every alley green,

Dingle, or bushy dell of this wild wood,

And every bosky bourn from side to side,

“The watry cloudes that, in the ayre uprold,

“*With sundry kindes of painted collours flie.*”

Sylvester, as Mr. Dunster observes, has “*pleighted cloak*,” *Du Bart.* 1621, p. 72. So, in Emmiliane's *Hist. of Monastical Orders* 1693, p. 152, the Dominicans are described as wearing “a black *PLITED cloak*.”

Ver. 306. *Due west it rises from this shrubby point.*] Milton had perhaps a predilection for the west, from a similar but more picturesque information in *As you like it*, A. iv. S. i.

“*West of this place, down in the neighbour bottom, &c.*”

WARTON.

Ver. 311. ——— *alley green,*] So, in *Par. Lost*, B. iv. 626.

“Yon flowery arbours, yonder *alleys green.*”

Ver. 312. *Dingle, or bushy dell of this wild wood, And every bosky bourn from side to side, &c.*] The outline is in Fletcher, *Faith. Shep.* A. i. S. i. vol. iii. p. 163. But Milton has judiciously avoided Fletcher's digressional ornaments, which, however poetical, are here unnecessary, and would have been misplaced.

My daily walks and ancient neighbourhood ;
And if your stray attendance be yet lodg'd, 315

————— “ I have crofs'd
“ All these woods over, ne'er a nook, or *dell*,
“ Where any little bird or beast doth dwell,
“ But I have sought him ; ne'er a bending brow
“ Of any hill, or glade the wind sings through,
“ Nor a green bank, nor shade, where shepherds use
“ To sit and riddle, sweetly pipe, &c.”

Peck supposes that *busby dell* explains *dingle* : and by *dingle*, which he thinks is no where else to be found in our language, he understands boughs hanging *dingle-dangle* over the edge of the dell. But Peck is to be praised only for his industry. The word is still in use, and signifies a valley between two steep hills. *Dimble* is the same word. In the *Dramatis Personæ* of the quarto of Jonson's *Sad Shepherd*, I find “ the Witches *dimble* ; and, “ a gloomie *dimble*,” A. ii. S. vii. And in Drayton's *Polyolbion*, S. ii. vol. ii. p. 690. “ gloomie *dimbles*.” And *dingle*, in his *Muses Elys. Nymph.* ii. vol. iv. p. 1455.

“ In *dingles* deepe, and mountains hore.”

A *bourne*, the sense of which in this passage has never been explained with precision, properly signifies here, a winding, deep, and narrow valley, with a rivulet at the bottom. In the present instance, the declivities are interspersed with trees and bushes. This sort of valley Comus knew from *side to side*. He knew *both* the *opposite sides* or ridges, and had consequently traversed the intermediate space. Such situations have no other name in the West of England at this day. In the waste and open countries, *bornes* are the grand separations or divisions of one part of the country from another, and are natural limits of districts and parishes. For *bourne* is simply nothing more than a boundary. As in the *Tempest*, A. ii. S. i. *Bourne*, bound of land, tilth, &c. And in *Antony and Cleopatra*, “ I'll set a *bourne* how far to be belov'd.” A. i. S. i. And in the *Winter's Tale*, A. i. S. ii. “ One that fixes no *bourne* 'twixt his and mine.” Dover-cliff is called, in *Lear*, “ this chalky *bourne*,” that is, this chalky boun-

Or shroud within these limits, I shall know
 Ere morrow wake, or the low-roofed lark
 From her thatch'd pallet rouse; if otherwise,
 I can conduct you, Lady, to a low
 But loyal cottage, where you may be safe 320

dary of England towards France. A. iv. S. vi. See Furetiere in *Borne*, and Du Cange in *Borna*, Lat. *Gloss*. In Saxon, *Burn*, or *Burna*, is a stream of water, as is *Bourn* at present in some counties: and as rivers were the most distinguishable aboriginal separations or divisions of property, might not the Saxon word give rise to the French *Borne*? There is a passage in the *Faerie Queene*, where a river, or rather strait, is called a *bourne*, ii. vi. 10.

“ My little boate can safely passe this perilous *bourne*.”

But seemingly also with the sense of *division* or *separation*. For afterwards this *bourne* is stiled a *shard*.

—— “ when late he far'd

“ In Phedria's flitt barck over the perlous *shard*.”

Here, indeed, is a metathesis; and the active participle *sharing* is confounded with the passive *shared*. This perilous *bourne* was the boundary or division which parted the main land from Phedria's isle of bliss, to which it served as a defence. In the mean time, *shard* may signify the gap made by the ford or frith between the two lands. But such a sense is unwarrantably catachrestical and licentious.

Bosky is *woody*, or rather *busby*. As in the *Tempest*, A. iv. S. i.

“ My *bosky* acres, and my *unshrubb'd* down.”

Where *unshrubb'd* is used in contrast. And in Peele's Play of *Edward the First*, 1593.

—— “ In this *bosky* wood

“ Bury his corpse.”

It is the same word in *First P. Henr. IV.* A. v. S. i.

“ How bloodily the sun begins to peer

“ Above yon *busky* hill!” WARTON.

Till further quest.

Lad. Shepherd, I take thy word
And trust thy honest offer'd courtesy,
Which oft is sooner found in lowly sheds
With smoaky rafters, than in tap'stry halls
In courts of princes, where it first was nam'd, 325

Ver. 322. ———— *courtesy, &c.*] Probably, as Milton was so familiarised to the Italian poets, from Ariosto, *Orl. Fur.* xiv. 62.

“ Erano pastorali alloggiamenti,
“ Miglior stanza, e più commoda, che bella.
“ Quivi il guardian cortese degli armenti
“ Onorò il Cavaliero, e la Donzella,
“ Tanto, che si chiamar da lui contenti:
“ Chè non pur per *cittadi*, e per *castella*,
“ Ma per *tugurii* ancora, e per *fenili*,
“ Spesso si trovan gli uomini gentili.”

A stanza which has received new graces from Mr. Hoole's translation. But Milton, as Mr. Bowle had long ago concurred with doctor Newton in observing, perhaps remembered Harrington's old version, however short of the original, St. 52.

“ As courtesie oftimes in simple bowres
“ Is found as great as in the stately towres.”

The mode of furnishing halls or state-apartments with tapestry, had not ceased in Milton's time. Palaces, as adorned with tapestry, are here contrasted with *lowly sheds* and *smoaky rafters*. A modern poet would have written *stuccoed* halls. WARTON.

Ver. 325. In *courts of princes*,] This is Mr. Warton's emendation. It was before “ *And courts of princes.*” In the preceding verse “ *With smoaky rafters*” was at first written by Milton “ *And smoaky rafters:*” but he left it for his excellent editor to make the elegant correction in this verse, which he himself must have intended. See *Mem. of Ancient Chivalry*, p. 275. “ The chambers of *princes* were hung with green silk at top, and at bottom with *tapestry* unto the door.”

And yet is most pretended: In a place
 Less warranted than this, or less secure,
 I cannot be, that I should fear to change it.—
 Eye me, blest Providence, and square my trial
 To my proportion'd strength.—Shepherd, lead
 on. [*Exeunt.*]

330

Enter The Two BROTHERS.

El. Br. Unmuffle, ye faint stars; and thou, fair
 moon,

Ibid. *In courts of princes, where it first was nam'd,*] Mr.
 Sympson perceived with me, that this is plainly taken from
 Spenser, *Faer. Qu.* vi. i. 1.

“Of court, it seems, men courtesie do call,

“For that it there most useth to abound.” NEWTON.

Ver. 331. Unmuffle, *ye faint stars* ;] *Muffle* was not so
 low a word as at present. Drayton, *Heroic Epist.* vol. i. p. 251.
 of Night.

“And in thick vapours *muffle* up the world.”

Browne, *Shep. Pipe*, ed. 1614.

“If it chanc'd Night's sable shrowds

“*Muffled* Cynthia up in clouds.”

And Sylvester, immediately in the sense before us, *Du Bart.* ed.
 1621. p. 198.

“While Night's black *muffler* hoodeth up the skies.”

WARTON.

See also Shakspeare, *Rom. and Jul.* A. v. S. iii.

“*Muffle* me, Night, awhile.”

The word seems indeed to have been more particularly adjoined
 to *Night* by our elder poets. Compare *Mirour for Mag.* edit.
 1610. p. 806. of *Night*.

——“with black cloake of clouds *muffling* the skies.”

That wont'st to love the traveller's benison,
Stoop thy pale visage through an amber cloud,

And G. Wither, *Shepherd's Hunting*, 1622.

“ And *Night* begins to muffle up the day.”

Young has “ muffled deep in midnight darkness,” *Night-Thought*, ii. 176.

Ibid. ————— and thou, fair moon,] So he calls her in *Par. Lost*, B. iv. 649. “ This fair moon.” Drummond begins one of his *Sonnets* thus :

“ Faire moone, who with thy cold and siluer shine, &c.”

Sidney has the same expression, *Arcad.* 13th edit. p. 372.

Ver. 332. *That wont'st to love the traveller's benison*,] Mr. Richardson and Mr. Thyer here saw with me, that there was an allusion to Spenser, *Faer. Qu.* iii. i. 43.

“ As when fayre Cynthia, in darkefome night,
“ Is in a noyous cloud enveloped,
“ Where she may finde the substance thin and light,
“ Breakes forth her silver beames, and her bright head
“ Discovers to the word discomfited :
“ Of the poore traveller that went astray,
“ With thousand blessings she is beried.” NEWTON.

Ver. 333. *Stoop thy pale visage through an amber cloud*,] Mr. Bowle, together with a passage from the *Faerie Queene*, first cited by Richardson, refers to B. and Fletcher's *Maid's Tragedy*, in the *Masque*, A. i. S. i. vol. i. p. 12.

——“ Bright Cinthia, hear my voice !——
“ Appear, no longer thy pale visage shroud,
“ But strike thy silver horns quite through a cloud.”

WARTON.

Compare *Il Pens.* v. 71. of the moon.

“ And oft, as if her head she bow'd,
“ Stooping through a fleecy cloud.”

And disinherit Chaos, that reigns here
 In double night of darknes and of shades ; 335
 Or, if your influence be quite damm'd up
 With black usurping mists, some gentle taper,
 Though a rush-candle from the wicker hole
 Of some clay habitation, visit us 339
 With thy long-levell'd rule of streaming light ;
 And thou shalt be our star of Arcady,

Ver. 334. ——— *disinherit Chaos,*] This expression should be animadverted upon, as hyperbolical and bombast, and a kin to that in *Scriblerus*, “ Mow my beard.” Dr. J. WARTON.

Milton seems to imitate Nabbes's *Microcosmus*, Reed's *Old Plays*, vol. ix. p. 116. where Janus says to Nature,

————— “ Air had best
 “ Confine himself to his three regions,
 “ Or else I'll *disinherit him*.”

Ver. 335. *In double night &c.*] See my Note on *Paradise Regained*, B. i. 500.

Ver. 339. ——— visit us
 With thy long-levell'd rule of streaming light ;] See *Par. Lost*, B. ii. 398. “ Not *unvisited* of Heaven's fair light.” St. Luke i. 78. “ The *day-spring* from on high hath *visited us*.” WARTON.

Ver. 340. ——— *long-levell'd rule of streaming light ;*] A ray of the sun, in the same manner, is called, ἡλίου ΚΑΝΩΝ ΣΑΦΗΣ, in the ΙΚΕΤΙΑΔΕΣ of Euripides v. 650 ; which his late editor (Markland) had not imagination enough to conceive the meaning of. See Note on the place, edit. London, 1763. 4to. HURD.

The sun is said to “ *level* his evening rays,” *Par. Lost*, B. iv. 543. WARTON.

Ver. 341. ——— *our star of Arcady,*
 Or Tyrian Cynosure.] Our greater or lesser bear-star. Calisto, the daughter of Lycaon king of *Arcadia*, was changed into the greater bear, called also *Helice*, and her son

Or Tyrian Cynosure.

Sec. Br. Or, if our eyes
Be barr'd that happiness, might we but hear
The folded flocks penn'd in their wattled cotes,
Or sound of pastoral reed with oaten stops, 345
Or whistle from the lodge, or village cock
Count the night watches to his feathery dames,
'Twould be some solace yet, some little cheering,
In this close dungeon of innumerable boughs.

Arcas into the lesser, called also *Cynosura*, by observing of which the *Tyrians* and *Sidonians* steered their course, as the Grecian mariners did by the other. See Ovid, *Fast.* iii. 107. and Val. Flaccus, *Argon.* i. 17. NEWTON.

Ver. 344. *The folded flocks penn'd in their wattled cotes,*]
Par. Lost, B. iv. 185. "Pen their flocks at eve in burdled cotes." WARTON.

See also Horace, *Epod.* ii. 45.

"Claudensque textis cratibus lætum pecus."

Ver. 349. ————— innumerable boughs.] *Innumerable* is uncommon. *Par. Lost*, B. vii. 455. "Innumerable living creatures." The expression, *innumerable boughs*, has been adopted into Pope's *Odyssey*. WARTON.

Compare *Par. Lost*, B. ix. 1089. "Ye Cedars, with innumerable boughs &c." But *innumerable* is common in the poetry of Milton's friend, Henry More. See his *Platonick Song of the Soul*, edit. Camb. 1642. 12mo. B. iii. c. iv. ft. 30. "Innumerable off-spring." Again, ft. 32. "Innumerable mischiefs."

Milton and More were "nurs'd upon the self-same hill," and had drunk deep of the same spring. See Note below at v. 467. Thus, in More's *Song*, B. i. c. i. ft. 18, 19. Plato is called "divinest," and his Philosophy "begot of highest Jove,

"That fires the nobler heart with spotless love,

"And sadder minds with Nectar drops doth cheer."

But, O that hapless virgin, our lost Sister ! 350
 Where may she wander now, whither betake her
 From the chill dew, among rude burs and
 thistles ?

Perhaps some cold bank is her bolster now,
 Or 'gainst the rugged bark of some broad elm
 Leans her unpillow'd head, fraught with sad
 fears. 355

What, if in wild amazement and affright ?
 Or, while we speak, within the direful grasp
 Of savage hunger, or of savage heat ?

El. Br. Peace, Brother ; be not over-exquisite
 To cast the fashion of uncertain evils : 360
 For grant they be so, while they rest unknown,

This is Milton's "divine Philosophy," the "perpetual feast of nectar'd sweets," v. 476. And More further observes, that "with *crabb'd* mind Wisdom will nere consort," nor "make abode with a *sour* ingenie." *Song*, B. iii. c. iii. st. 58. So Milton contends, that Philosophy is "*not harsh and crabbed*," v. 447, and, in the same spirit, reprobates those "libidinous and ignorant poetasters," who by their writings "make the taste of virtuous documents *harsh and sower*." *Prose-W.* i. 223. edit. Amst. 1698. fol.

Ver. 359. ————— *be not over-exquisite*] *Exquisite* was not now uncommon in its more original signification. B. and Fletcher, *Little Fr. Law.* A. v. S. i. vol. iv. p. 253.

———"They're *exquisite* in mischief." WARTON.

Ver. 360. *To cast the fashion*] A metaphor taken from the Founder's art. WARBURTON.

Rather from Astrology, as "to cast a Nativity." The meaning is to *predict, prefigure, compute, &c.* WARTON.

Ver. 361. This line obscures the thought, and loads the

What need a man forestall his date of grief,
 And run to meet what he would most avoid?
 Or if they be but false alarms of fear,
 How bitter is such self-delusion! 365
 I do not think my Sister so to seek,
 Or so unprincipled in Virtue's book,
 And the sweet peace that goodness bosoms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not,) 370

expression. It had been better out, as any one may see by reading the passage without it. WARBURTON.

Ver. 367. *Or so unprincipled in Virtue's book,*] Thus, in the *Treatise of Education*, p. 101. edit. 1673. "Souls *so unprincipled in Virtue*." Compare also *Samf. Agon.* 760.

WARTON.

Again, in his *Prose-W.* i. 222. edit. Amst. "Teaching over the whole *book* of Sanctity and *Virtue*."

Ver. 369. *As that the single want of light and noise*
(Not being in danger, as I trust she is not,) &c.] A profound Critick cites the entire context, as containing a beautiful example of Milton's use of the parenthesis, a figure which he has frequently used with great effect. "The whole passage is exceedingly beautiful; but what I praise in the parenthesis is, the pathos and concern for his sister that it expresses. For every parenthesis should contain matter of weight; and, if it throws in some passion of feeling into the discourse, it is so much the better, because it furnishes the speaker with a proper occasion to vary the tone of his voice, which ought always to be done in speaking a parenthesis, but is never more properly done than when some passion is to be expressed. And we may observe here, that there ought to be two variations of the voice in speaking this parenthesis. The first is that tone which we use, when we mean to qualify or restrict any thing that we have said before. With this tone should be pronounced, *not being in danger*; and

Could stir the constant mood of her calm
 thoughts,
 And put them into misbecoming plight.
 Virtue could see to do what Virtue would
 By her own radiant light, though sun and moon
 Were in the flat sea sunk. And Wisdom's self

the second member, *as I trust she is not*, should be pronounced with that pathetick tone in which we earnestly hope or pray for any thing." *Origin and Progr. of Language*, B. iv. P. ii. vol. iii. p. 76. Edinb. 1776. This is very specious and ingenious reasoning. But some perhaps may think this beauty quite accidental and undesigned. A parenthesis is often thrown in, for the sake of explanation, after a passage is written. WARTON.

Ver. 373. *Virtue could see to do what Virtue would*

By her own radiant light,] It has been noticed by many Criticks, that this noble sentiment was inspired from Spenser, *Faery Queene*, i. i. 12.

"Virtue gives herself light through darknesse for to wade."

But may not Jonson here be also noticed, who, in his Masque, *Pleasure reconciled to Virtue* (to which I have ventured to assign other allusions in *Comus*), says of *Virtue*;

"She, she it is in darknesse shines,

" 'Tis she that still herself refines,

"By her own light, to every eye."

Ver. 375. *Were in the flat sea sunk.*] Perhaps he wrote, "Were in the sea flat sunk." Compare *Par. Reg.* B. iv. 363. "Lays cities flat." And *Par. Lost*, B. i. 401. "Where he fell flat." But we have "level brine," in *Lycid.* v. 98.

WARTON.

The present reading, which has been adopted by Dyer, *Fleece*, B. i. perhaps is preferable:

"And here and there, between the spiry rocks,

"The broad flat sea."

Oft seeks to sweet retired solitude ; 376
 Where, with her best nurse, Contemplation,
 She plumes her feathers, and lets grow her wings,

Again, B. iv. “ the *flat sea* shines like yellow gold.” And in B. ii. he uses the analogous expression in *Lycidas* :

—————“ huge Lemnos heaves
 “ Her azure head above the *level brine*.”

Ver. 376. *Oft seeks to sweet retired solitude ;*] For the same uncommon use of *seek*, Mr. Bowle cites Bale’s *Examinacyon* of A. Askew, p. 24. “ Hath not he moche nede of helpe who *seketh to soche* a surgeon ?” So also in *Isaiab*, ii. 10. “ *To it shall the Gentiles seek*.” WARTON.

It is common in our translation of the Bible. See *Deut.* xii. 5, *I Kings* x. 24, and *Ecclus* iv. 12. See also *The Hist. of Orl. Furioso*, 1599,

—————“ the rich and wealthie Indian clime,
 “ *Sought to*, by greedie mindes, for hurtfull gold.”

Ver. 377. ——— *her best nurse, Contemplation,*] Contemplation is finely personified by Milton in his *Prose-Works*, i. 266. edit. 1698. “ For so oft as the Soul would retire out of the Head from over the steaming vapours of the lower parts to DIVINE CONTEMPLATION, with HIM she found *the purest and quietest retreat*, as being most remote from soil and disturbance.”

Ver. 378. *She plumes her feathers,*] I believe the true reading to be *prunes*, which Lawes ignorantly altered to *plumes*, afterwards imperceptibly continued in the poet’s own edition. To *prune wings*, is to smooth, or set them in order, when *ruffled*. For this is the leading idea. Spenser, *Faer. Qu.* ii. iii. 36.

“ She ’gins her feathers foule *disfigured*
 “ Proudly to *prune*.”

A Critick of the most consummate abilities has confirmed bishop Warburton’s opinion, that Pope plainly copied this sublime and elegant imagery, and that he has *shown his dexterity in contending with so great an original*. Pope says,

That in the various bustle of resort
 Were all-to ruffled, and sometimes impair'd. 380
 He, that has light within his own clear breast,
 May sit i' the center, and enjoy bright day :

“ Bear me, some God, oh! quickly bear me hence,
 “ To wholesome *Solitude*, the nurse of sense;
 “ Where CONTEMPLATION prunes her *ruffled* wings.”

See *On the Marks of Poetical Imitation*, 12mo. 1757. p. 43.
 I find, however, in Hughes's *Thought in a Garden*, written
 1704, *Poems*, edit. 1735. vol. i. 12mo. p. 171.

“ Here CONTEMPLATION prunes her wings.”

WARTON.

Ver. 380. *Were* all-to ruffled,] So read as in editions 1637,
 1645, and 1673. Not *too*, *nimis*. *All-to*, or *Al-to*, is *entirely*.
 See Tyrwhitt's *Glossary*, Chaucer. V. *To*. And Upton's *Gloss*.
 Spenser, V. *All*. Various instances occur in Chaucer and Spenser,
 and in later writers. The corruption, supposed to be an emen-
 dation, “ all *too* ruffled,” began with Tickell, who had no
 knowledge of our old language, and has been continued by Fen-
 ton, and doctor Newton. Tonson has the true reading, in 1695,
 and 1705. WARTON.

See *Judges* ix. 53. “ And a certain woman cast a piece of a
 milstone upon Abimelech's head, and *all-to* brake his skull :”
 For so it should be printed. Some editions of the Bible cor-
 ruptly read “ all *to break*,” placing the verb improperly in the
 infinitive mood.

Ver. 381. *He, that has light within his own clear breast,*
May sit i' the center, and enjoy bright day :] So,
 in his *Prose-W.* i. 217. edit. 1698. “ The actions of just and
 pious men do not darken in their middle course ; but Solomon
 tells us, they are as the shining light, that shineth more and
 more unto the perfect day.” Compare also Crashaw's *Wishes*, to
 his, supposed, *Mistress*, v. 79.

“ Days, that in spite
 “ Of Darknes, by the light
 “ Of a clear mind, are day all night.”

But he, that hides a dark soul and foul thoughts,
Benighted walks under the mid-day sun ;
Himself is his own dungeon. 385

Sec. Br. 'Tis most true,
That musing Meditation most affects
The pensive secrecy of desert cell,
Far from the cheerful haunt of men and herds,
And sits as safe as in a senate-house ;
For who would rob a hermit of his weeds, 390
His few books, or his beads, or maple dish,
Or do his gray hairs any violence ?
But Beauty, like the fair Hesperian tree

Ver. 385. *Himself is his own dungeon.*] In *Samsf. Agon.* v. 155, the Chorus apply this solemn and forcible expression to the captive and afflicted hero :

“ Thou art become (O worst imprisonment)

“ The *dungeon of thyself*.”

Compare Sidney's *Arcadia*, 13th edit. p. 105. “ He left in himself nothing but a maze of longing, and a *dungeon of sorrow*.” And *ibid.* p. 76. “ Here complaints come forth from *dungeon of my mind*.”

Ver. 389. *And sits as safe as in a senate-house ;*] Not many years after this was written, Milton's friends showed that the safety of a senate-house was not inviolable. But, when the people turn legislators, what place is safe from the tumults of innovation, and the insults of disobedience ? WARTON.

Possibly Milton might now be thinking of *The Senate* of his own University. The phrase is again *academical* in v. 707 of this poem ; where see the Note. Cleveland, his contemporary, has called the members of *The Senate*, “ the Muses' Privy-Council,” *Works*, p. 169, edit. 1660.

Ver. 393. *But Beauty, &c.*] These sentiments are heightened from the *Faithful Shepherdess*, A. i. S. i. vol. iii. p. 123.

Laden with blooming gold, had need the guard
 Of dragon-watch with unenchanted eye, 395
 To save her blossoms, and defend her fruit,
 From the rash hand of bold Incontinence.
 You may as well spread out the unfunn'd heaps
 Of misers' treasure by an outlaw's den,
 And tell me it is safe, as bid me hope 400
 Danger will wink on Opportunity,
 And let a single helpless maiden pass
 Uninjur'd in this wild surrounding waste.
 Of night, or loneliness, it recks me not;
 I fear the dread events that dog them both, 405
 Lest some ill-greeting touch attempt the person
 Of our unowned Sister.

El. Br.

I do not, Brother,

———"Can such beauty be
 "Safe in its own guard, and not drawe the eye
 "Of him that passeth on, to greedy gaze, &c."

WARTON.

Ver. 395. ———— *with unenchanted eye,*] That is, which
cannot be enchanted. Here is more flattery; but certainly such
 as was justly due, and which no poet in similar circumstances
 could resist the opportunity, or rather the temptation, of paying.

WARTON.

Ver. 402. *And let a single helpless maiden pass &c.*] Rosalind
 argues in the same manner, in *As you Like It*, A. i. S. iii.

"Alas! what danger will it be to us,
 "Maids as we are, to travel forth so far!
 "Beauty provoketh thieves sooner than gold."

WARTON.

Compare also Guarini, *Past. Fid.* A. v. S. ii.

"E donna scompagnata
 "E sempre mal guardata."

Infer, as if I thought my Sister's state
 Secure, without all doubt or controversy ;
 Yet, where an equal poise of hope and fear 410
 Does arbitrate the event, my nature is
 That I incline to hope, rather than fear,
 And gladly banish squint suspicion.
 My Sister is not so defenceless left
 As you imagine ; she has a hidden strength, 415
 Which you remember not.

Sec. Br. What hidden strength,
 Unless the strength of Heaven, if you mean that?
El. Br. I mean that too, but yet a hidden
 strength,
 Which, if Heaven gave it, may be term'd her
 own :

Ver. 410. *Yet, where an equal poise &c.*] “ Boni animi proprium est in dubiis meliora supponere, donec probetur in contrarium,” Mat. Paris. *Hist.* p. 774. BOWLE.

Ver. 413. *And gladly banish squint suspicion.*] Alluding probably, in the epithet, to Spenser's description of *Suspicion*, in his *Mask of Cupid*, *Faer. Qu.* iii. xii. 15.

“ For he was foul, ill-favoured, and grim,
 “ Under his eye-brows looking still ascaunce, &c.”

THYER.

Rather perhaps alluding to Quarles's personification of Vices, in his *Feast for Wormes*, 1633, p. 48.

“ Heart-gnawing Hatred, and *squint-ey'd Suspicion*.”

Ver. 419. *Which, if Heaven gave it, may be term'd her own :*] Guarini, *Past. Fido*, A. iii. S. iii.

“ Troppo lungi se' tu da quel, che brami :
 “ Il proibisce il ciel ; la terra il guarda,
 “ E 'l vendica la morte ;

'Tis Chastity, my Brother, Chastity: 420
 She, that has that, is clad in complete steel;
 And, like a quiver'd Nymph with arrows keen,

“ Ma più d' ogn' altro, e con più faldo scudo,

“ L' onestate il difende :

“ Che fdegna alma ben nata

“ Più fido guardatore

“ Aver del proprio onore.”

See also St. Ambrose, of *Virginity* : “ Undique vallata est muro castitatis, et septo divinæ munita protectionis.” D. Ambros. *Opp.* vol. iii. p. 1046. edit. Paris. 1586. fol. See also the Notes v. 440, and v. 455.

Ver. 421. ————— in complete steel ;] This phrase is supposed to be borrowed from *Hamlet*. Criticks must show their reading, in quoting books : but I rather think it was a common expression for “ armed from head to foot.” It occurs in Dekker's *Vntrussing of the Humorous Poet*, 1602.

—————“ First, to arme our wittes

“ With compleat steele of Iudgment, and our tongues

“ With found artillerie of phrases, &c.”

This play was acted by the lord Chamberlain's servants, and the choir-boys of saint Paul's, in 1602. *Hamlet* appeared at least before 1598. Again, in a play, *The Weakest goeth to the Wall*, 1618.

“ At his first comming, arm'd in complete steele,

“ Chaleng'd the duke Medine at his tent, &c.”

Hence an expression in our author's *Apology*, which also confirms what is here said, §. i. “ Zeal, whose substance is ethereal, arming in compleat diamond, ascends his fiery chariot, &c.” *Prose-W.* i. 114. WARTON.

Perhaps the earliest exhibition of this phrase is in *The Warres of Cyrus*, 1594, 4to.

“ And he girt in a coate of complete steele.”

Ver. 422. *And, like a quiver'd Nymph with arrows keen,*] I make no doubt but Milton in this passage had his eye upon Spenser's *Bel-*

May trace huge forests, and unharbour'd heaths,
 Infamous hills, and sandy perilous wilds ;
 Where, through the sacred rays of Chastity, 425

phæbe, whose character, arms, and manner of life, perfectly correspond with this description. What makes it the more certain is, that Spenser intended under that personage to represent the Virtue of *Chastity*. THYER.

Perhaps Milton remembered a stanza in Fletcher's *Purp. Island*, published in the preceding year, B. x. st. 27. It is in a personification of *Virgin-Chastitie*.

“ With her, her sister went, a warlike maid,
 “ *Parthenia*, all in steele and gilded arms ;
 “ In needle's stead, a mighty spear she sway'd, &c.”

WARTON.

Ver. 423. *May trace huge forests, &c.*] Shakspeare's Oberon, as Mr. Bowle observes, would breed his child-knight to “ *trace the forests wild,*” *Mids. N. Dr.* A. ii. S. iii. In Jonson's *Masques*, a Fairy says, vol. v. 206.

“ Only We are free to *trace*
 “ All his grounds, as he to chace.” WARTON.

Ver. 424. *Infamous hills,*] Horace, *Od.* L. iii. 20.

“ *Infames scopulos, Acroceraunia.*” NEWTON.

Ver. 425. *Where, through the sacred rays of Chastity,
 No savage fierce, bandite, or mountaineer,
 Will dare to soil her virgin purity :*] So Fletcher, *Faith. Sheph.* A. i. S. i. vol. iii. p. 109. A Satyr kneels to a virgin-shepherdes in a forest.

——“ Why should this rough thing, who never knew
 “ Manners, nor smooth humanity, whose heats
 “ Are rougher than himself, and more mishapen,
 “ Thus mildly kneel to me ? Sure there's a power
 “ In that great name of Virgin, that binds fast
 “ All rude uncivil bloods, all appetites
 “ That break their confines : &c.” WARTON.

No savage fierce, bandite, or mountaineer,
Will dare to foil her virgin purity:
Yea there, where very Desolation dwells,
By grots and caverns shagg'd with horrid shades,

Ver. 426. *No savage fierce, bandite,*] Tickell changed *bandite* into *banditti*. He introduced also a similar change in v. 441, namely, *Diana* for *Dian*. *Bandite*, although not a very common word, occurs in Lovelace's *Lucrece*, p. 62. edit. 1659. And it is adopted from *Comus* by Pope, in his *Essay on Man*.

Ibid. ——— *mountaineer,*] A *mountaineer* seems to have conveyed the idea of something very savage and ferocious. In the *Tempest*, A. iii. S. iii.

“ Who would believe that there were *mountaineers*
“ Dewlapp'd like bulls.”

In *Cymbeline*, A. iv. S. ii.

“ Who call'd me traitor, *mountaineer*.”

In Drayton, *Mus. Elys.* vol. iv.

“ This Cleon was a *mountaineer*,
“ And of the wilder kind.” WARTON.

Ver. 428. ——— *where very Desolation dwells,*] See the Note on *Par. Lost*, B. i. 181.

Ver. 429. *By grots and caverns shagg'd with horrid shades,*] Pope appears to have adverted to this line, *Eloisa*, v. 20.

“ Ye grots and caverns shagg'd with horrid thorn.”

Again, in the same poem, v. 24.

“ I have not yet forgot myself to stone.”

Almost as evidently from our author's *Il Pens.* v. 42.

“ There, held in holy passion still,
“ Forget thyself to marble.”

Pope again, *ibid.* v. 244.

“ And low-brow'd rocks hang nodding o'er the deeps.”

She may pass on with unblench'd majesty, 430
Be it not done in pride, or in presumption.

From *L' Allegro*, v. 8.

“ There under ebon shades and low-brow'd rocks.”

See before at v. 24, and 380. And again at v. 861. And *Essay on Pope*, p. 307, §. vi. edit. 2d. This is the first instance of any degree even of the slightest attention being paid to Milton's smaller poems by a writer of note, since their first publication. Milton was never mentioned, or acknowledged, as an English poet, till after the appearance of *Paradise Lost*: and, long after that time, these pieces were totally forgotten and overlooked. It is strange that Pope, by no means of a congenial spirit, should be the first who copied *Comus* or *Il Penseroso*. But Pope was a gleaner of the old English poets; and he was here pilfering from *obsolete* English poetry, without the least fear or danger of being detected. WARTON.

Ibid. ————— *horrid shades*,] So, in *Par. Lost*, B. ix. 185.

“ Nor yet in *horrid shade*, or dismal den.”

And *Par. Reg.* B. i. 296.

“ A pathless desert, dusk with *horrid shades*.”

Compare Tasso, *Gier. Lib.* c. xii. ft. 29.

“ Me n' andai sconosciuto, e per foresta”

“ Caminando, di piante horrida ombrosa.”

And Sylvester, *Du Bart.* 1621, p. 1089.

“ Night brings sad Silence with her *horrid shade*.”

Pope had *Comus*'s wood in mind, when he wrote “ In shelter thick of *horrid shade*,” *Odyss.* ix. 219. See also Fenton, *Odyss.* xix. 503. But more particularly Akenfide, *Pl. of Imag.* B. ii. 202. “ The *shade* more *horrid* nodded o'er me :” As in v. 38 of this poem.

Ver. 430. ————— *with unblench'd majesty* ;] Unblinded, unconfounded. See Steevens's Note on *blench*, in *Hamlet*, at

Some say, no evil thing that walks by night
 In fog or fire, by lake or moorish fen,
 Blue meager hag, or stubborn unlaid ghost
 That breaks his magick chains at Curfeu time,

the close of the second Act. And Upton's *Gloss*. Spenser, V. *Blend*. And Tyrwhitt's *Gloss*. Ch. V. *Blent*. And B. and Fletcher's *Pilgrim*, A. iv. S. iii. vol. v. p. 516.

———"Men that will not totter,
 "Nor *blench* much at a bullet." WARTON.

Ver. 432. *Some say, no evil thing that walks by night*] Milton had Shakspeare in his head, *Hamlet*, A. i. S. i.

"Some say, that ever 'gainst that season comes
 "Wherein our Saviour's birth is celebrated—
 "But then, they say, no spirit walks abroad."

Another superstition is ushered in with the same form in *Par. Lost*, B. x. 575. And the same form occurs in the description of the physical effects of Adam's fall, B. x. 668. WARTON.

Ibid. ——— *no evil thing that walks by night*
In fog or fire, by lake or moorish fen, &c.] Milton here had his eye on the *Faithful Shepherdess*, A. i. He has borrowed the sentiment, but raised and improved the diction.

———"I have heard, (my mother told it me,
 "And now I do believe it,) if I keep
 "My virgin flower uncropt, pure, chaste, and fair,
 "No goblin, wood-god, fairy, elfe, or fiend,
 "Satyr, or other power that haunts the groves,
 "Shall hurt my body, or by vain illusion
 "Draw me to wander after idle fires;
 "Or voices calling me &c." NEWTON.

Ver. 434. ——— *stubborn unlaid ghost*
That breaks his magick chains at Curfeu time,] An unlaid ghost was among the most vexatious plagues of the world of spirits. It is one of the evils deprecated at Fidele's grave, in *Cymbeline*, A. iv. S. ii.

No goblin, or swart faery of the mine, 436
Hath hurtful power o'er true Virginity.

“ No exorciser harm thee,
“ Nor no witchcraft charm thee,
“ *Ghost unlaid* forbear thee !”

The metaphorical expression is beautiful, of *breaking his magick chains*, for “ being suffered to wander abroad.” And here too the superstition is from Shakspeare, *K. Lear*, A. iii. S. iv. “ This is the foul fiend Flibbertigibbet : he begins at *Curfew*, and walks till the first cock.” Compare also Cartwright, in his play of the *Ordinary*, where Moth the antiquary sings an old song, A. ii. S. i. p. 36. edit. 1651. He wishes, that the house may remain free from wicked spirits,

“ From Curfew time
“ To the next prime.”

Prospero, in the *Tempest*, invokes those elves, among others, “ that rejoyce to hear the solemn Curfew.” A. v. S. i. That is, they rejoyce at the sound of the Curfew, because at the close of day announced by the Curfew, they are permitted to leave their several confinements, and be at large till cock-crowing. See *Macbeth*, A. ii. S. iii.

“ Good things of day begin to droop and drowse,
“ While night's *black agents* to their prey do rouse.”

WARTON.

Ver. 436. ———— *swart faery of the mine*,] In the Gothick system of pneumatology, mines were supposed to be inhabited by various sorts of spirits. See Olaus Magnus's Chapter *De Metallicis Dæmonibus*, *Hist. Gent. Septentrional.* vi. x. In an old translation of Lavaterus *De Spectris et Lemuribus*, is the following passage : “ Pioners or diggers for metall do affirme, that in many mines there appeare straunge Shapes and Spirites, who are apparelled like vnto the laborers in the pit. These wander vp and downe in caues and underminings, and seeme to besturre themselves in all kinde of labor ; as, to digge after the veine, to carrie together the oare, to put it into basketts, and to turn the

Do ye believe me yet, or shall I call
Antiquity from the old schools of Greece
To testify the arms of Chastity?

440

winding wheele to draw it vp, when in very deed they do nothinge lesse, &c.”—“Of *Ghostes* and *Spirites* walking by night, &c.” Lond. 1572. Bl. Lett. ch. xvi. p. 73. And hence we see why Milton gives this species of Fairy a swarthy or dark complexion. Georgius Agricola, in his tract *De Subterraneis Animantibus*, relates among other wonders of the same sort, that these Spirits sometimes assume the most terrible shapes; and that one of them, in a cave or pit in Germany, killed twelve miners with his pestilential breath. Ad calc. *De Re Metall.* p. 538. Basil. 1621. fol. Drayton personifies the Peak in Derbyshire, which he makes a witch skilful in metallurgy. *Polyolb.* S. xxvii. vol. iii. p. 1176.

“The Sprites that haunt the mines she could correct and
“tame,

“And bind them as she list, &c.” WARTON.

See also *Polyolb.* S. iii. ed. 1622. p. 63. Keysser, in his *Travels*, speaking of Idria in Germany, says, “As the inhabitants of all mine-towns have their stories of goblins, so are the people here strongly possessed with a notion of such apparitions that haunt the mines.” vol. iii. p. 377. In certain silver and lead mines in Wales, nothing is more common, it is pretended, than these subterranean spirits, who are called *knockers*, and who goodnaturedly point out where there is a rich vein! They are represented as little statured, and about half a yard long. See Grose’s *Popular Superstitions*, 1787. p. 41. And the *Gent. Mag.* vol. 65. p. 559. The *goblin* is classed with the *faery of the mine* by an elaborate writer on the subject. See Wierus *De Præstigiis Dæmonum*, lib. i. cap. 22. edit. Basil. 1583.

Ver. 440. *To testify the arms of Chastity?*] St. Jerome, arguing on the same subject, calls “Antiquity from the old schools of Greece to testify the arms of Chastity.” Ad Principiam Virginem. Ut autem scias semper *Virginitatem* gladium habere pudicitiae &c. *gentilis quoque error Deas virgines finxit armatas.* Hieronym. *Opp.* tom. iii. p. 72. edit. Franc. fol,

Hence had the huntress Dian her dread bow,
 Fair silver-shafted queen, for ever chaste,
 Wherewith she tam'd the brinded lions
 And spotted mountain-pard, but set at nought
 The frivolous bolt of Cupid ; gods and men 445
 Fear'd her stern frown, and she was queen o' the
 woods.

What was that snaky-headed Gorgon shield,
 That wise Minerva wore, unconquer'd virgin,
 Wherewith she freez'd her foes to congeal'd
 stone,

Ver. 441. *Hence &c.*] Milton, I fancy, took the hint of this beautiful mythological interpretation from a dialogue of Lucian betwixt Venus and Cupid, where the mother asking her son how, after having attacked all the other Deities, he came to spare Minerva and Diana, Cupid replies, that *THE FORMER look'd so fiercely at him, and frighten'd him so with the Gorgon Head which she wore upon her breast, that he durst not meddle with her.* Καὶ ὁρᾷ δὲ δριμύ, καὶ ἐπὶ τῇ σήθεις ἔχει πρόσωπον τι φοβερόν, ἐχίδναις κατάκομον, ὅπερ ἐγὼ μάλιστα δέδια· μορμολύττεται γάρ με, καὶ φεύγω ὅταν ἴδω αὐτὸ—and that as to DIANA, *she was always so employed in hunting, that he could not catch her.* ἐδὲ καταλαβεῖν αὐτὴν οἶοντε, φεύγασαν αἰεὶ διὰ τῶν ὀρέων. *THYER.*

Ver. 445. *The frivolous bolt of Cupid ;*] This reminds one of the “dribbling dart of *Love*,” in *M. for Measure*. Bolt, I believe, is properly the arrow of a cross-bow. Fletcher, *Faithf. Sheph.* A. ii. S. i. p. 134.

—— “with bow and bolt,

“To shoot at nimble squirrels in the holt.” *WARTON.*

But see Shakspeare, *Mids. Night's Dream*, A. ii. S. ii.

“Yet mark'd I where the bolt of Cupid fell.”

Ver. 449. *Wherewith she freez'd her foes.*] Milton here uses the regular form of the past time of the verb, *freeze*. So Chaucer,

But rigid looks of chaste austerity, 450
 And noble grace, that dash'd brute violence
 With sudden adoration and blank awe?
 So dear to Heaven is faintly Chastity,
 That, when a soul is found sincerely so,
 A thousand liveried Angels lackey her, 455

Test. of Creseide, v. 19. "The froste *fresid*." So, in Randolph's *Muse's Looking Glasse*, p. 11. "Freez'd the chill soul." And, in Fanshawe's *Lusiad*, 1655, p. 165.

"Freez'd with this fear *bath* his ignoble brest."

Ibid. ————— to congeal'd stone,] It should seem, from *The Tragedy of Locrine*, Shakspeare's Works, 4th edit. fol. 1685, p. 292, P. iii., that *congeal'd* might be accented on the first foot :

"He pass the frozen zone, where icy flakes
 Do lie, like mountains in the *congeal'd* sea."

See also *Rich. III.* A. i. S. ii.

—————"See, see! dead Henry's wounds
 Open their *congeal'd* mouths, and bleed afresh!"

Where, however, the second foot may be unaccented, as in v. 11, and v. 37, of this poem.

Ver. 450. *But rigid looks &c.*] *Rigid looks* refer to the *snaky* locks, and *noble grace* to the beautiful face, as Gorgon is represented on ancient gems. WARBURTON.

Ver. 451. ————— *brute violence*] So, in *Par. Reg.* B. i. 218.

—————"to subdue and quell o'er all the earth
 "Brute violence." THYER.

Ver. 455. *A thousand liveried Angels lackey her,*] The idea, without the lowness of allusion and expression, is repeated in *Par. Lost*, B. viii. 559.

"About her, as a guard angelick plac'd." WARTON.

Driving far off each thing of sin and guilt ;
 And, in clear dream and solemn vision,
 Tell her of things that no gross ear can hear ;
 Till oft converse with heavenly habitants
 Begin to cast a beam on the outward shape, 460
 The unpolluted temple of the mind,

A passage in St. Ambrose, on *Virgins*, might have suggested this remark. “ Neque mirum si *pro vobis Angeli militant* quæ Angelorum moribus militatis. Meretur eorum præsidium Castitas virginalis, quorum vitam meretur. Et quid pluribus exequar laudem Castitatis ? *Castitas enim Angelos facit.*” Ambros. *Opp.* Tom. iv. p. 536. edit. Paris. 1586. fol.

Ver. 458. *Tell her of things that no gross ear can hear ;*] See Note on *Arcades*, v. 72. This dialogue between the two Brothers, is an amicable contest between fact and philosophy. The younger draws his arguments from common apprehension, and the obvious appearance of things : the elder proceeds on a profounder knowledge, and argues from abstracted principles. Here the difference of their ages is properly made subservient to a contrast of character. But this slight variety must have been insufficient to keep so prolix and learned a disputation alive upon the stage. It must have languished, however adorned with the fairest flowers of eloquence. The whole dialogue, which indeed is little more than a solitary declamation in blank verse, much resembles the manner of our author's Latin Prolusions, where philosophy is enforced by pagan fable, and poetical allusion. WARTON.

Ver. 461. *The unpolluted temple of the mind,*] For this beautiful metaphor he was probably indebted to *St. John*, ii. 21. “ He spake of the *temple* of his body.” And Shakspeare has the same, *Tempest*, A. i. S. vi.

“ There's nothing ill can dwell in such a *temple.*” NEWTON.

So, in his *Rape of Lucrece*, of Tarquin.

—— “ his *soul's* fair *temple* is defac'd.”

Milton also calls the “ *soul* God's *temple*,” *Prose-W.* i. 232. Compare I *Cor.* iii. 16, 17.

And turns it by degrees to the soul's essence,
 Till all be made immortal: But when Lust,
 By unchaste looks, loose gestures, and foul talk,
 But most by lewd and lavish act of sin, 465
 Lets in defilement to the inward parts,
 The soul grows clotted by contagion,

Ver. 462. *And turns it by degrees to the soul's essence,*] This is agreeable to the system of the Materialists, of which Milton was one. WARBURTON.

The same notion of *body's working up to spirit* Milton afterwards introduced into his *Par. Lost*, B. v. 469, &c. which is there, I think, liable to some objection, as he was entirely at liberty to have chosen a more rational system, and as it is also put into the mouth of an Archangel. But in this place it falls in so well with the poet's design, gives such force and strength to this encomium on Chastity, and carries in it such a dignity of sentiment, that, however repugnant it may be to our philosophical ideas, it cannot miss striking and delighting every virtuous and intelligent reader. THYER.

Ver. 464. *By unchaste looks, &c.*] “He [Christ] censures an *unchaste look* to be an adultery already committed: another time he passes over actual adultery with less reproof than for an *unchaste look*,” Divorce, B. ii. c. 1. *Pr. W.* i. 184. See also, p. 304. Milton therefore in the expression here noted, alludes to our Saviour, “*ὡς ὁ ΒΛΕΠΩΝ ΓΥΝΑΙΚΑ πρὸς τὸ ΕΠΙΘΥΜΗΣΑΙ αὐτῆς,*” κ. τ. λ. *S. Matth.* v. 28. WARTON.

Ver. 467. *The soul grows clotted by contagion, &c.*] I cannot resist the pleasure of translating a passage in Plato's *Phædon*, which Milton here evidently copies. “A soul with such affections, does it not fly away to something divine and resembling itself? To something divine, immortal, and wise? Whither when it arrives, it becomes happy; being freed from error, ignorance, fear, love, and other human evils.—But if it departs from the body polluted and impure, with which it has been long linked in a state of familiarity and friendship, and by whose pleasures and

Imbodies, and imbrutes, till she quite lose

appetites it has been bewitched, so as to think nothing else true, but what is corporeal, and which may be touched, seen, drank, and used for the gratifications of lust; at the same time, if it has been accustomed to hate, fear, or shun, whatever is dark and invisible to the human eye, yet discerned and approved by philosophy: I ask, if a soul so disposed, will go sincere and disincumbered from the body? By no means. And will it not be, as I have supposed, infected and involved with corporeal contagion, which an acquaintance and converse with the body, from a perpetual association, has made congenial? So I think. But, my friend, we must pronounce that substance to be ponderous, depressive, and earthy, which such a soul draws with it; and therefore it is burthened by such a clog, and again is dragged off to some visible place, for fear of that which is hidden and unseen; and, as they report, retires to tombs and sepulchres, among which the shadowy phantasms of these brutal souls, being loaded with somewhat visible, have often actually appeared. Probably, O Socrates. And it is equally probable, O Cebes, that these are the souls of wicked, not virtuous men, which are forced to wander amidst burial-places, suffering the punishment of an impious life. And they so long are seen hovering about the monuments of the dead, till, from the accompaniment of the sensualities of corporeal nature, they are again cloathed with a body, &c." *Phæd. Opp. Platon.* p. 386. B. 1. edit. Lugdun. 1590. fol. An admirable writer, the present Bishop of Worcester, has justly remarked, that "this poetical philosophy nourished the fine spirits of Milton's time, though it corrupted some." It is highly probable, that Henry More, the great Platonist, who was Milton's contemporary at Christ's College, might have given his mind an early bias to the study of Plato. WARTON.

Ver. 468. *Imbodies, and imbrutes,*] Thus also Satan speaks of the debasement and corruption of its original divine essence, *Par. Lost*, B. ix. 165.

—— "mix'd with bestial slime,

"This essence to *incarnate* and *imbrute*,

"That to the heighth of Deitie aspir'd."

The divine property of her first being.
 Such are those thick and gloomy shadows damp,
 Oft seen in charnel vaults and sepulchres 471
 Lingerin', and sitting by a new made grave,
 As loth to leave the body that it lov'd,

Our author, with these Platonick refinements in his head, supposes that the human soul was for a long time *imbodied* and *imbruted* with the carnal ceremonies of popery, just as she is sensualised and degraded by a participation of the vicious habits of the body. *Of Reformation, &c. Prose-works*, vol. i. 1. *Imbrute* or *embrute*, occurs in G. Fletcher, p. 38. I believed it to be Milton's coinage. WARTON.

Possibly it is of Milton's coinage, from the Italian *imbruttare*. For the word *imbruted* is foisted into a modern edition of G. Fletcher's *Christ's Vict.* p. 38, 1783; to which Mr. Warton refers. But see the edition of 1632, B. ii. ft. 52.

“ This their *inhumed* souls esteem'd their wealths,
 “ To crown the bouzing kan from day to night.”

I had not discovered this reading, when I published *Comus* in 1798. The modern edition of G. Fletcher, I must observe, has made many unauthorised alterations.

Ver. 469. *The divine property of her first being.*] Hor. Sat. II. ii. 79.

“ Atque adfligit humo *divinæ particulam auræ.*”

Which Milton almost literally translates in his *Prose-W.* i. 233.

“ That divine particle of God's breathing, the soul.”

Ver. 473. *As loth to leave the body that it lov'd,*] See Sir Kenelme Digby's *Observations* on Religio Medici, 4th ed. p. 327.

“ Souls that go out of their Bodies with affection to those objects they leave behind them, (which usually is as long as they can relish them) do retain still, even in their separation, a byas and a languishing towards them: which is the reason, why such terrene Souls appeare ofteneft in cæmeteries and charnel-houfes.”

See also Dr. Henry More's *Immortality of the Soul*, B. ii. ch. xvi. And compare Homer *Il.* xvii. 856.

And link'd itself by carnal sensuality
 To a degenerate and degraded state. 475
Sec. Br. How charming is divine Philosophy!
 Not harsh, and crabbed, as dull fools suppose,
 But musical as is Apollo's lute,

Ψυχὴ δ' ἐκ ῥεθίων πλάμηνῃ αἰδοσθε βεβήκει,
 Ὅν ποτμον γρόωσα, λιπῶσ' ἀνδροτήτα καὶ ἥβην.

Whence Tasso *Gier. Lib. c. ix. st. 33.*

“ Dal giovinetto corpo uscì divisa
 “ Con gran contrasto l' alma, e lasciò mesta
 “ L'aure soavi della vita.”

Ver. 476. *How charming is divine Philosophy!*] This is an immediate reference to the foregoing speech, in which the *divine Philosophy of Plato* concerning the nature and condition of the human soul after death, is so largely and so nobly displayed. The speaker adds,

“ Not harsh, and crabbed, as dull fools suppose ;
 “ But musical as is Apollo's lute,
 “ And a perpetual feast of nectar'd sweets.”

Much the same sentiments appear in the *Treatise on Education*.
 “ I shall not detain you longer in the demonstration of what we should not do ; but strait conduct you to a hill-side, where I will point ye out the right path of a virtuous and noble education, laborious indeed at the first ascent, but also so smooth, so green, so full of goodly prospect and melodious sounds, that the harp of Orpheus was not more charming,” p. 101. ed. 1675. And see *Par. Reg. B. i. 478, &c.* WARTON.

Ver. 478. *But musical as is Apollo's lute,*] Perhaps from *Love's Labour Lost*, as Mr. Bowle suggests, A. iv. S. iii.

———— “ as sweet and musical
 “ As bright *Apollo's lute* strung with his hair.”

WARTON.

And a perpetual feast of nectar'd sweets,
Where no crude surfeit reigns.

El. Br. Lift, lift; I hear
Some far off halloo break the silent air. 481

Sec. B. Methought so too; what should it be?

El. B. For certain
Either some one like us night-founder'd here,
Or else some neighbour woodman, or, at worst,
Some roving robber calling to his fellows. 485

Sec. B. Heaven keep my Sister. Again, again,
and near!

Best draw, and stand upon our guard.

El. B. I'll halloo:
If he be friendly, he comes well; if not,
Defence is a good cause, and Heaven be for us.

[*Enter the Attendant Spirit, habited like a shepherd.*]

That halloo I should know; what are you? speak;
Come not too near, you fall on iron stakes else. 491

Ver. 479. *And a perpetual feast of nectar'd sweets,*] Petrarca,
Son. 160. P. i.

“Pasco la mente d' un sì nobil cibo,

“Ch' ambrosia, e nettar non invidio a Giove.”

Ver. 483. ———— *night-founder'd*] So, in *Par. Lost*,
B. i. 204. “*Night-founder'd skiff.*” Where Bentley, who per-
haps had scarcely seen our Mask, would read *nigh-founder'd*.

WARTON.

Niccols, in his address to Lady Clere before *England's Eliza*,
edit. 1610, has a similar compound: his Muse's “*night-weathered*
wings.”

Spir. What voice is that? my young Lord?
 speak again.

Sec. B. O Brother, 'tis my father's shepherd,
 sure.

El. B. Thyrsis? Whose artful strains have oft
 delay'd

Ver. 494. *Thyrsis? Whose artful strains, &c.*] A compliment to Lawes, who personated the Spirit. We have just such another above, v. 86. But this, being spoken by another, comes with better grace and propriety; or, to use doctor Newton's pertinent expression, is more *genteel*. The Spirit appears habited like a Shepherd; and the poet has here caught a fit of rhyming from Fletcher's pastoral comedy. Milton's eagerness to praise his friend Lawes, makes him here forget the circumstances of the fable: he is more intent on the musician than the shepherd, who comes at a critical season, and whose assistance in the present difficulty should have hastily been asked. But time is lost in a needless encomium, and in idle enquiries how the shepherd could possibly find out this solitary part of the forest. The youth, however, seems to be ashamed or unwilling to tell the unlucky accident that had befallen his Sister. Perhaps the real boyism of the Brother, which yet should have been forgotten by the poet, is to be taken into the account. WARTON.

Jonson's *Sad Shepherd*, another Pastoral Drama, exhibits also an intermixture of heroick rhymes and blank verse. And the encomium here is classical: Compare Hor. *Od.* I. xii. 8.

————— “ Orphea—

“ *Arte maternâ rapidos morantem*

“ *Fluminum lapsus, celeresque ventos;*”

As above, at v. 87. “ Well knows *to still the wild winds:*”

It may also be easily supposed, that Thyrsis, who had just returned the Elder Brother's halloo, was still at some distance, and advancing to join them while the compliment was uttered,

The huddling brook to hear his madrigal, 495
 And sweeten'd every muskrose of the dale?
 How cam'st thou here, good swain? hath any ram
 Slipt from the fold, or young kid lost his dam,
 Or straggling wether the pent flock forfook?
 How could'st thou find this dark sequester'd
 nook? 500

Spir. O my lov'd master's heir, and his next joy,
 I came not here on such a trivial toy
 As a stray'd ewe, or to pursue the stealth
 Of pilfering wolf; not all the fleecy wealth,
 That doth enrich these downs, is worth a thought
 To this my errand, and the care it brought. 506
 But, O my virgin Lady, where is she?
 How chance she is not in your company?

Ver. 495. The *Madrigal* was a species of musical composition, now actually in practice, and in high vogue. Lawes, here intended, had composed madrigals. So had Milton's father. The word is not here thrown out at random. WARTON.

Ver. 500. *How could'st thou find this dark sequester'd nook?*] Thus the shepherdes Clorin to Thenot, Fletcher's *Faith. Shep.* A. ii. S. i. vol. iii. p. 129.

“ Shepherd, how cam'st thou hither to this place?

“ No way is trodden; all the verdant grafs,

“ The spring shot up, stands yet unbruised here

“ Of any foot: only the dappled deere,

“ Far from the feared sound of crooked horn,

“ Dwell in this fastness.” WARTON.

Ver. 508. *How chance she is not in your company?*] It is the same form in *Pericles, Prince of Tyre*, A. iv. S. i.

“ How chance my daughter is not with you?”

El. B. To tell thee sadly, Shepherd, without
blame,

Or our neglect, we lost her as we came. 510

Spir. Ay me unhappy ! then my fears are true.

El. B. What fears, good Thyrsis ? Pr'ythee
briefly shew.

Spir. I'll tell ye ; 'tis not vain or fabulous,
(Though so esteem'd by shallow ignorance,)

What the sage poets, taught by the heavenly
Muse, 515

Storied of old in high immortal verse,

Of dire chimeras, and enchanted isles,

And rifted rocks whose entrance leads to Hell ;

For such there be, but unbelief is blind.

Ver. 509. *To tell thee sadly,*] *Sadly*, soberly, seriously, as the word is frequently used by our old authors, and in *Par. Lost*, B. vi. 541. NEWTON.

Ver. 513. *I'll tell ye ;*] The manuscripts and edition of 1637 read *you*. But Milton often uses *ye* as the objective case.

Ver. 515. ——— *taught by the heavenly Muse,*] Himself is “taught by the heavenly Muse,” *Par. Lost*, B. iii. 19. He alludes to Tasso, who invokes the *heavenly Muse*, Gier. Lib. c. i. ft. 1.

Ver. 517. — *dire chimeras,*] So, in *Par. Lost*, B. ii. 628.

“Gorgons, and Hydras, and *Chimeras dire*.” WARTON,

See also Marino, *Strage de gli Innocenti*, ed. 1633, lib. i. ft. 43 ; and Pope, *Iliad* vi. 219.

Ver. 518. *And rifted rocks*] Drayton, *Polyolbion*, Song xiv, ed. 1622. p. 234.

“Sent through the *rifted rocks*.”

And Pope, *Messiah*, v. 71.

“On *rifted rocks*, the dragon's late abodes.”

Within the navel of this hideous wood, 520
 Immur'd in cypress shades a forcerer dwells,
 Of Bacchus and of Circe born, great Comus,
 Deep skill'd in all his mother's witcheries ;
 And here to every thirsty wanderer
 By fly enticement gives his baneful cup, 525
 With many murmurs mix'd, whose pleasing
 poison
 The visage quite transforms of him that drinks,
 And the inglorious likeness of a beast
 Fixes instead, unmoulding reason's mintage
 Character'd in the face : This have I learnt 530

Ver. 520. *Within the navel*] That is, in the midst ; a phrase borrowed from the Greeks and Latins. NEWTON.

It had been before used by Drayton, *Polyolb.* Song xxiii. ed. 1622. p. 68.

“ Up tow’rds the *navell* then of England from her flanke,
 “ Which Lincolnshire we call.”

Ver. 526. *With many murmurs mix'd,*] That is, in preparing this enchanted cup, the *charm* of many barbarous unintelligible words was intermixed, to quicken and strengthen its operation. WARBURTON.

Perhaps from Statius, of the patroness of magicians, *Theb.* ix. 733.

—— “ *cantusque sacros, et conscia miscet*

“ *Murmura.*”

See also Tasso, of the enchanter, *Gier. Lib.* c. xiii. st. 6.

—— “ Nel cerchio accolto,

“ *Mormorò potentissime parole.*”

Ver. 530. *Character'd in the face :*] So, in his *Divorce*, B. i. Pref. “ A law not only written by Moses, but *character'd* in us by nature.” *Prose-W.* i, 167. See *Observat.* Spenser's *Faer. Qu.* ii, 162, WARTON.

Tending my flocks hard by i' the hilly crofts,
That brow this bottom-glade; whence night by
night

He and his monstrous rout are heard to howl,
Like stabled wolves, or tigers at their prey,
Doing abhorred rites to Hecate 535
In their obscured haunts of inmost bowers.

Yet have they many baits, and guileful spells,
To inveigle and invite the unwary sense
Of them that pass unweeting by the way.

This evening late, by then the chewing flocks 540
Had ta'en their supper on the favoury herb

See above v. 68, and compare Shakspeare, *Rape of Lucrece*.

“ The light will show, *charáctér'd* in my brow,
“ The story of sweet chastity's decay.”

The accent here falls on the second syllable of the participle, *chá-
ráctér'd*; often so pronounced by our old writers, as Dr. Newton
has observed and exemplified from Shakspeare, who also accents
it on the first syllable.

Ver. 533. *He and his monstrous rout are heard to howl,
Doing abhorred rites to Hecate*] Such was the
practice of Comus's mother, Circe. Ovid, *Met.* xiv. 405,

—— “ *magicis Hecaten ululatibus orat.*”

Ver. 534. *Like stabled wolves, or tigers at their prey,*] Perhaps
from Virgil, *Æn.* vii. 15, of Circe's island.

“ *Hinc exaudiri gemitus, iræque leonum*
—— “ *ac formæ magnorum ululare luporum:*
“ *Quos hominum ex facie Dea sæva potentibus herbis*
“ *Induerat Circe in vultus ac terga ferarum.*”

NEWTON.

Ver. 541. *Had ta'en their supper &c.*] The *supper* of the
sheep is from a beautiful comparison in Spenser, *Faer. Qu.* i. i. 23.

Of knot-grafs dew-besprent, and were in fold,
 I sat me down to watch upon a bank
 With ivy canopied, and interwove

“ As gentle shepherd in sweet eventide,
 “ When ruddy Phebus gins to welke in west,
 “ High on a hill, his flock to vewen wide,
 “ Marks which do bite their hasty *supper* best.”

WARTON.

Ver. 542. Of knot-grafs] Compare a Song by Drummond,
Poems, 1616, P. ii.

“ The flocks do leaue the meads,
 “ And, loathing *three-leaf'd grasse*, hold vp their heads.”

Ibid. ——— *dew-besprent*,] In Drayton's *Polyolb.* Song
 ix. ed. 1622. p. 135. the Water-Nymphs have “ their locks
 with *dew besprent*,” that is, *besprinkled*. And R. Niccols,
Induct. Mir. for Mag. ed. 1610, has the expression “ *besprent*
 with frostie *dew*.”

Ver. 544. With ivy canopied, and interwove
 With *flaunting honey-suckle*,] Perhaps from Shak-
 speare, *Mids. Night. Dr.* A. ii. S. ii.

“ Quite over-*canopied* with luscious *woodbine*.”

Compare Drayton, *Quest of Cynthia*, vol. ii. p. 623.

“ And their large branches did display
 “ To *canopie* the place.”

And Carew, p. 59. ed. 1651.

——— “ that aged oak
 “ Did *canopie* the happy pair.”

To which I will add a line from Browne's *Pastorals*, which per-
 haps Pope, a reader of the old poets, might have remembered.
 B. i. S. iv. p. 74.

“ *Uncanopied* of any thing but heaven.”

Interwove is almost peculiar to Milton. See *Par. Lost*, B. i.
 621.

“ Words *interwove* with sighs found out their way.”

With flaunting honey-suckle, and began, 545
 Wrapt in a pleasing fit of melancholy,
 To meditate my rural minstrelsy,

And in *Par. Reg.* B. ii. 263.

“ Under the hospitable covert nigh

“ Of trees thick *interwoven*.” WARTON.

However, see Jonson's *Pleasure reconciled to Virtue*, 1619, “ *interweave* the curious knot :” his *Fortunate Isles*, 1626, “ And *enterweave* the Myrtle and the Bay :” and his *Love's Triumph through Callipolis*, 1630, “ Your *enterwoven* lines of good and fayre.” See also Browne, *Brit. Past.* B. ii. Song iv.—“ A garland *interwove* with roses.” *Interwove* and *interwoven* occur also in Herrick's poetry. See his *Hesperides*, 1648, pp. 75, 105, 110, and Part ii. p. 8.

Ver. 545. — *flaunting honey-suckle*,] In *Lycidas*, we have “ the gadding vine,” v. 40. Thomson, *Spring*, v. 976. “ Nor in the bower where woodbines *flaunt*.” It is *well-attir'd*, in *Lycid.* v. 146. WARTON.

Mason avails himself both of *Lycidas* and *Comus*, in his *English Garden*, B. i. 433.

“ There *flaunts* the gadding woodbine.”

Ver. 547. *To meditate my rural minstrelsy*,] Virgil, *Bucol.* i. 2.

“ *Sylvestrem tenui musam meditaris avena.*”

So in *Lycidas*, v. 66.

“ Or strictly *meditate* the thankless muse.” WARTON.

Compare Browne, *Brit. Past.* B. ii. S. ii. ed. 1616. p. 30, of shepherds.

“ Some from the company remoued are

“ *To meditate the songs* they meant to play.”

Ibid. ——— *rural minstrelsy*,] Compare the *Eclogues* of Brooke and Davies, Lond. 1614. 12mo.

“ Ynough is mee to chaunten swoote my songes,

“ And blend hem with my *rurall mynstralsy*.”

And Browne, *Brit. Past.* B. i. S. i. P. ii. “ love's *rurall minstrelsie*.” WARTON.

Till Fancy had her fill ; but, ere a close,
 The wonted roar was up amidst the woods,
 And fill'd the air with barbarous dissonance ; 550
 At which I ceas'd, and listen'd them a while,
 Till an unusual stop of sudden silence
 Gave respite to the drowsy frightened steeds,

See also the *Return from Parnassus*, 1606, of Spenser.

“ Blithe was each valley, and each shepherd proud,

“ While he did chaunt his *rurall minstrelsy*.”

Ver. 548. ————— but, ere a close,] A musical close
 on his pipe. As in Shakspeare, *K. Rich. II.* A. ii. S. i.

“ The setting sun, and musick at the close,

“ As the last taste of sweets is sweetest last.” WARTON.

Ver. 553. ————— the drowsy frightened steeds,

That draw the litter of close-curtain'd sleep ;] I
 read, according to Milton's manuscript, *drowsy-flighted*. And
 this genuine reading doctor Dalton has also preserved in *Comus*.
Drowsie frightened is nonsense, and manifestly an error of the press
 in all the editions. There can be no doubt, that in this passage
 Milton had his eye upon the description of Night, in *K. Hen. VI.*
 P. ii. A. iv. S. i.

“ And now loud-howling wolves arouse the jades

“ That drag the tragick melancholy Night,

“ Who with their drowsy, slow, and flagging wings

“ Clip dead mens graves.”

The idea and the expression of *drowsie-flighted* in the one, are
 plainly copied from *their drowsy, slow, and flagging wings* in the
 other. Fletcher in the *Faith. Shep.* A. iv. has much the same
 image.

“ Night, do not steal away ! I woo thee yet

“ To hold a hard hand o'er the rusty bit

“ That guides thy *lazy team*.” NEWTON.

It must be allowed, that *drowsy-flighted* is a very harsh com-
 bination. Notwithstanding the Cambridge manuscript exhibits
drowsie-flighted, yet *drowsie frightened* without a composition, is a

That draw the litter of close-curtain'd Sleep ;

more rational and easy reading, and invariably occurs in the editions 1637, 1645, and 1673. That is "The *drowsy* steeds of Night, who were *affrighted* on this occasion, at the *barbarous dissonance* of Comus's nocturnal revelry." Milton made the emendation after he had forgot his first idea. Compare Browne, *Brit. Past.* B. ii. S. i. p. 21.

"All-*drowsie* night, who in a *carre* of jet

"By *steedes* of iron-gray drawne through the sky."

And Sylvester, of Sleep, *Du Bart.* p. 316. ed. fol. ut sup.

"And in a noysless *coach*, all darkly dight,

"Takes with him silence, *drousinesse*, and night."

We are to recollect that Milton has here transferred the horses of *Night* to *Sleep*. And so has Claudian, *Bell. Gild.* v. 213. and Statius, *Theb.* ii. v. 59.

Mr. Bowle conjectures *drowsie-freighted*, that is, charged or loaded with drowsiness. WARTON.

Mr. Warton has vindicated the justness of the old reading, *drowsie frighted*. Indeed, if Lawes had *ignorantly* introduced it into the edition of 1637, the poet would have altered it in his own edition of 1645: for, as yet, "light revisited his eyes." Moreover, as the emendation in his manuscript must have been made before the publication of the edition in 1673, if not of the former edition, it may reasonably be supposed, that, although he had indulged the variety of his fancy in making the emendation, his judgement finally inclined to the *unvaried* reading of the printed copies. In a passage so highly descriptive, an error would hardly have passed *thrice* unnoticed.

The Duke of Bridgewater's manuscript exhibits *drowsie frighted*. And Dr. Dalton's *Comus*, in 1738, reads the same. *Drowsy-frighted*, in his alteration of the Mask, was not adopted till after the publication of Peck's *Memoirs of Milton*, in 1740; where "*drowsy-frighted*" made its appearance long before doctor Newton's edition, and the "horses of Sleep" were *first* stripped of their old poetical harness with great contempt.

Ver. 554. ————— *close-curtain'd Sleep;*] Perhaps from Shakspeare, *Macbeth*, A. ii. S. i.

At last a soft and solemn-breathing sound 555
 Rose like a steam of rich distill'd perfumes,
 And stole upon the air, that even Silence
 Was took ere she was ware, and wish'd she might
 Deny her nature, and be never more,

—— “and wicked dreams abuse

“The curtain'd sleep.” THYER.

See also *Rom. and Jul.* A. iii. S. ii.

“Spread thy close curtain, love-performing night.”

Ver. 555. *At last a soft and solemn-breathing sound*

Rose like a steam of rich distill'd perfumes,

And stole upon the air,] Shakspeare's *Twelfth*

Night, at the beginning, has here been alleged [by Mr. Thyer].

The idea is strongly implied in the following lines from Jonson's *Vision of Delight*, a Masque presented at Court in the Christmas of 1617. Vol. vi. 21.

“Yet let it like an odour rise

“To all the senses here ;

“And fall like sleep upon their eyes,

“Or musicke in their eare.”

But the thought appeared before, where it is exquisitely expressed, in Bacon's *Essayes*. “And because the breath of flowers is farre sweeter in the aire, where it comes and goes like the warbling of musicke.” Of Gardens. *Ess.* xlv. Milton means the gradual encrease and diffusion of odour in the process of distilling perfumes : for he had at first written “flow-distill'd.”

Solemn is used to characterise the musick of the nightingale, *Par. Lost*, B. iv. 648. “Night's solemn bird.” And she is called “the solemn nightingale.” B. vii. 435.

In the edition of 1673, we have *stream* for *steam*. A manifest oversight of the compositor. WARTON.

Ver. 557. ———— *that even Silence &c.]* “Silence was pleas'd at the nightingale's song, *Par. Lost*, B. iv. 604. The conceit in both passages is unworthy the poet. WARTON.

Still to be so displac'd. I was all ear, 560
 And took in strains that might create a soul
 Under the ribs of Death: but O! ere long,

Ver. 560. ————— *I was all ear,*] So Catullus of a
 rich perfume, *Carm. xiii. 13.*

“ Quod tu cum olfacies, deos rogabis
 “ *Totum ut te faciant, Fabulle, nasum.*”

There is the same thought, in Jonson's *Underw.* vol. vi. 451.

“ Come, with our voices let us war,
 “ And challenge all the spheres,
 “ Till each of us be made a star,
 “ And all the world *turn ears.*”

And in Shakspeare, but differently expressed, *Winter's Tale*, A. iv.
 S. iii. of hearing a song. “ *All their other senses stuck in their
 ears.*” And, in the *Tempest*, Prospero says, “ No tongues, *all
 eyes.*” Compare also Herrick's *Hesperides*, p. 21. ed. 1648. 8vo.

“ When I thy singing next shall heare
 “ Ile wish I might *turne all to eare.*”

This thought, and expression occurs first in Drummond's *Sonnets*,
 1616. To the Nightingale.

“ Such sad lamenting strains, that Night attends,
 “ Become *all eare, &c.*” WARTON.

The expression may be found in other languages. Sir W. Jones,
 in his *Poeseos Asiaticæ Comment.* p. 137, gives a quotation from a
 Persian poet addressing the Divine Being:

“ Dum laudes tuas modulatè canit luscinia,
 “ *Ex omni parte auris sum, tanquam rosæ frutex.*”

Where the expression signifies *all attention*; and the learned Com-
 mentator adds, “ *quam locutionem linguæ etiam Europæ non
 aspernari videntur.*”

Ver. 561. ————— *that might create a soul*
Under the ribs of Death;] The general image of
 creating a soul by harmony is again from Shakspeare. But the
 particular one of *a soul under the ribs of death*, which is extremely

Too well I did perceive it was the voice
 Of my most honour'd Lady, your dear Sister.
 Amaz'd I stood, harrow'd with grief and fear, 565
 And, O poor hapless nightingale, thought I,
 How sweet thou sing'st, how near the deadly
 snare!

Then down the lawns I ran with headlong haste,

grotesque, is taken from a picture in Alciat's Emblems, where a soul in the figure of an infant is represented within the ribs of a skeleton, as in its prison. This curious picture is presented by Quarles. WARBURTON.

Mr. Sympfon explain'd *create a soul* by *recreate*, ἀναψύχειν; and Mr. Theobald had proposed to read *recreate*, "And took in strains might *recreate* a soul:" But, I presume, they knew not of the allusion just mentioned. NEWTON.

The picture alluded to, is not taken from Alciat's Emblems, but from Herman Hugo's *Pia Desideria*; and is the viiith. *Suspirium animæ amantis*. The 24th verse of the viiith. chap. of *Romans* is the motto to it. "O wretched man that I am! who shall deliver me *from the body of this death*?"

Ver. 565. ————— harrow'd *with grief and fear*,] To *harrow* is to *conquer*, to *subdue*. The word is of Saxon origin. So, in the old black letter romance of *Syr Eglamoure of Artoys*;

"He swore by him that *harowed* hell."

Thus Shakspeare, *Hamlet*, A. i. S. i.

—— "it *harrows* me with *fear* and wonder."

STEEVENS.

See also Chaucer, *Mill. Tale*, v. 404.

"Say what thou wolt, I shall it nevir tell,

"To child, ne wyfe, *by him that harrowed hell*."

And *Reliques of Anc. Poetry*, i. 297, ed. 1794.

"How long shall fortune faile me nowe,

"And *harrowe* me with *fear* and dread."

Through paths and turnings often trod by day,
 Till, guided by mine ear, I found the place, 570
 Where that damn'd wifard, hid in fly disguise,
 (For so by certain signs I knew,) had met
 Already, ere my best speed could prevent,
 The aidless innocent Lady, his wish'd prey;
 Who gently ask'd if he had seen such two, 575
 Supposing him some neighbour villager.
 Longer I durst not stay, but soon I guess'd
 Ye were the two she meant; with that I sprung
 Into swift flight, till I had found you here;
 But further know I not.

Sec. Br. O night, and shades! 580
 How are ye join'd with Hell in triple knot
 Against the unarmed weakness of one virgin,
 Alone, and helpless! Is this the confidence
 You gave me, Brother?

El. Br. Yes, and keep it still;
 Lean on it safely; not a period 585
 Shall be unpaid for me: Against the threats
 Of malice, or of forcery, or that power
 Which erring men call Chance, this I hold firm,—
 Virtue may be assail'd, but never hurt,
 Surpriz'd by unjust force, but not enthrall'd; 590

Ver. 584. *Yes, and keep it still, &c.*] This confidence of the *Elder Brother* in favour of the final efficacy of virtue, holds forth a very high strain of philosophy, delivered in as high strains of eloquence and poetry. WARTON.

It exhibits the sublimer sentiments of the Christian: Religion here gave energy to the poet's strains.

Yea, even that, which mischief meant most harm,
 Shall in the happy trial prove most glory :
 But evil on itself shall back recoil,
 And mix no more with goodness ; when at last
 Gather'd like scum, and settled to itself, 595
 It shall be in eternal restless change
 Self-fed, and self-consumed : If this fail,
 The pillar'd firmament is rottenness,
 And earth's base built on stubble.—But come,
 let's on.

Against the opposing will and arm of Heaven 600
 May never this just sword be lifted up ;
 But for that damn'd magician, let him be girt
 With all the grisly legions that troop
 Under the footy flag of Acheron,

Ver. 597. *Self-fed, and self-consumed :*] This image is wonderfully fine. It is taken from the conjectures of astronomers concerning the dark spots, which from time to time appear on the surface of the sun's body, and after a while disappear again ; which they suppose to be the scum of that fiery matter, which first breeds it, and then breaks through and consumes it.

WARBURTON.

Ibid. ————— *If this fail,
 The pillar'd firmament is rottenness,
 And earth's base built on stubble.*] This is Shakspeare's thought, but in more exalted language, *Wint. Tale*, A. ii. S. i.

————— If I mistake
 “ In those foundations which I build upon,
 “ The center is not big enough to bear
 “ A schoolboy's top.” STEEVENS.

Ver. 604. ————— *the footy flag of Acheron,*] Compare P. Fletcher's *Locusts*, 1627, p. 58.

“ All hell run out, and footy flagges display.”

Harpies and Hydras, or all the monstrous forms
 'Twixt Africa and Ind, I'll find him out, 606
 And force him to return his purchase back,
 Or drag him by the curls to a foul death,
 Curs'd as his life.

Spir. Alas! good venturous Youth,
 I love thy courage yet, and bold emprise; 610
 But here thy sword can do thee little stead;
 Far other arms and other weapons must
 Be those, that quell the might of hellish charms:

Ver. 605. *Harpies and Hydras,*] *Harpies and Hydras* are a combination in an enumeration of monsters, in Sylvester's *Du Bart.* p. 206. fol. ut sup.

“ And th' ugly Gorgons, and the Sphinxes fell,
 “ *Hydras* and *Harpies* 'gan to yawn and yell.”

WARTON.

Ibid. ————— *all the monstrous forms*

'*Twixt Africa and Ind,*] Such as those which Carlo and Ubaldo meet, in going to Armida's enchanted mountain, in Fairfax's *Tasso*, B. xv. st. 51.

“ All monsters which hot Africke forth doth send
 “ 'Twixt Nilus, Atlas, and the southern Cape,
 “ Were all there met.”

Milton often copies Fairfax, and not his original. WARTON.

But the manner, in which the Elder Brother expresses his determination to find out the magician, is similar to the resolution of Alcasto to encounter dangers of the same kind in the enchanted forest. See *Gier. Lib.* c. xiii. st. 25.

Ver. 608. See the Note on this passage in the *Various Readings* of Milton's manuscript, which follow the poem.

Ver. 613. ————— *the might of hellish charms:*] Compare Shakspeare's *King Richard III.* A. iii. S. iv.

He with his bare wand can unthread thy joints,
And crumble all thy sinews.

El. Br. Why pr'ythee, Shepherd, 615
How durst thou then thyself approach so near,
As to make this relation?

Spir. Care, and utmost shifts,
How to secure the lady from surprisal,

—— “ with devilish plots

“ Of damned witchcraft; and that have prevail'd

“ Upon my body with their *hellish charms*.” WARTON.

So, in *The Valiant Welshman*, 1615, written by R. A. Gent. Caradoc addresses the Magician:

“ Cursed Imposter, damn'd inginer of plots,

“ As blacke in cursed purposes, as night,

“ When, by your *hellish charms*, she mournes in blacke

“ And fable vestments, &c.”

The *Old Man*, in this “ chronicle history,” had just before told Caradoc:

“ *No force of sword* can conquer hellish fiends,

“ By blacke enchantments made to take thy life: ——

“ About thee take this *precious soueraign herbe*,

“ That MERCURY TO WISE ULISSSES GAUE,

“ To keepe him from the rage of Cyrce's charmes.

“ This precious herbe, maugre the force of hell,

“ *From blackest sorcery* keepes found and well.”

See before, v. 611. Milton, I think, evidently alluded to this old drama. P. Fletcher, I should observe, has “ *hellish charms*,” *Purp. 1st. c. xi. st. 26.*

Ver. 614. *He with his bare wand can unthread thy joints,
And crumble all thy sinews.*] So, in Prospero's commands to Ariel, *Tempest*, A. iv. S. ult.

“ Go, charge my goblins, that they grind their *joints*

“ With dry convulsions, shorten up their *sinews*

“ With aged cramps.” WARTON.

Brought to my mind a certain shepherd lad,
 Of small regard to see to, yet well skill'd 620
 In every virtuous plant, and healing herb,
 That spreads her verdant leaf to the morning ray :
 He lov'd me well, and oft would beg me sing ;
 Which when I did, he on the tender grafs
 Would sit, and hearken even to ecstasy, 625
 And in requital ope his leathern scrip,
 And show me simples of a thousand names,
 Telling their strange and vigorous faculties :
 Amongst the rest a small unfightly root,
 But of divine effect, he cull'd me out ; 630
 The leaf was darkish, and had prickles on it,
 But in another country, as he said,
 Bore a bright golden flower, but not in this soil :

Ver. 620. *Of small regard to see to,*] An old expression, as in Barret's *Alvearie*, 1580. "Faire to *see to*, i. e. goodlie to *behold*." See also Ezek. xxiii. 15. "All of them princes to *look to*."

Ver. 633. *Bore a bright golden flower, but not in this soil :
 Unknown, and like esteem'd, &c.*] Doctor Newton says, that "*redundant* verses sometimes occur in Milton." True : but the redundant syllable is never, I think, found in the second, third, or fourth foot. His instance of v. 605, in this poem,

"Harpies and Hydras, or all the monstrous forms —"

where the redundancy is in the third foot, and forms an anapaest, does not prove his point. The passage before us is certainly corrupt, or, at least, inaccurate ; and had better, I think, been given thus.

"But in another country, as he said,

"Bore a bright golden flower, *not* in this soil

"Unknown, *though light* esteem'd." HURD.

Unknown, and like esteem'd, and the dull fwain

Seward propos'd to read,

—— “ *but* in this foil

“ Unknown and *light* esteem'd.”

The emendation is very plausible and ingenious. But to say nothing of the editions under Milton's own inspection, I must object, that, if an argument be here drawn for the alteration from roughness or redundancy of verse, innumerable instances of the kind occur in our author. Milton, notwithstanding his singular skill in musick, appears to have had a very bad ear; and it is hard to say on what principle he modulated his lines. WARTON.

By another accomplished writer the passage before us is considered as one of those licences, which are not disagreeable in dramatick, although they would certainly displease in heroick, verse.

“ Bore a|bright gol|den flower,| —but not in|this foil.”

See Mitford's *Essay upon the Harmony of Language*, p. 129. To the remark on “ Milton's ear,” the niceness of which more conspicuously displays itself in *Comus*, the following observation, or *General Rule*, may be safely oppos'd. “ There is no kind or degree of harmony, of which our language is capable, which may not be found in numberless instances in Milton's writings: THE EXCELLENCY OF WHOSE EAR SEEMS TO HAVE BEEN EQUAL TO THAT OF HIS IMAGINATION AND LEARNING.” See Foster's *Essay on Accent*, 2d ed. p. 67.

Dr. Newton defends *like esteem'd* without any alteration. “ Unknown and *like* esteem'd, that is, *unknown* and *unesteem'd*, *unknown* and esteem'd accordingly.”

He also propos'd to read the passage thus;

“ Bore a bright golden flower, *but* in this foil

“ Unknown and like esteem'd;”

Or, to leave out only *but*, in v. 633.

“ Bore a bright golden flower, *not* in this foil:

“ Unknown, and like esteem'd, &c.”

Fenton had printed “ *little* esteem'd” instead of “ *like* esteem'd,” but, in the republication of his edition in 1730, the original read.

Treads on it daily with his clouted shoon : 635
And yet more med'cinal is it than that Moly,

ing is restored. Dr. Warburton, as well as Mr. Seward and Dr. Hurd, proposed to read "*light esteem'd.*"

Ver. 635. ————— *clouted shoon* :] To the passage alleged by Dr. Newton from Shakspeare, *K. Hen. VI.* P. ii. A. iv. S. iii, another should be added from *Cymbeline*, A. iv. S. ii. which not only exhibits, but contains a comment on, the phrase in question.

—— " I thought he slept, and put
" My *clouted brogues* from off my feet, whose rudeness
" Answer'd my steps too loud."

Clouts are thin and narrow plates of iron affixed with hob-nails to the soles of the shoes of rusticks. These made too much noise. The word *brogues* is still used for *shoes* among the peasantry of Ireland. WARTON.

The expression occurs in the present version of our Bible: *Joshua*, ix. 5. So the Hertfordshire Proverb, in Drayton's *Polyolb.* S. xxiii. " The club and *clowted shoon.*"

Ver. 636. *And yet more med'cinal is it than that Moly, &c.*] Drayton introduces a shepherd " his fundry simples sorting," who, among other rare plants, produces Moly, *Mus. Elys. Nymph.* v. vol. iv. p. 1489.

" Here is my *Moly* of much fame,
" In magicks often used."

It is not agreed, whether Milton's Hæmony is a real or poetical plant. Drayton, in the lines following the passage just quoted, recites, with many more of the kind,

" Here holy vervain, and here dill,
" 'Gainst witchcraft much awayling."

But Milton, through the whole of the context, had his eye on Fletcher, who perhaps availed himself of Drayton, *Faith. Shep.* A. ii. S. i. vol. iii. p. 127. where the shepherdess Clorin appears skilled in the medicinal and superstitious uses of plants. Nor must I forbear to observe, that in Browne's *Inner Temple Masque*,

That Hermes once to wife Ulysses gave ;
 He call'd it Hæmony, and gave it me,
 And bade me keep it as of sovran use
 'Gainst all enchantments, mildew blast, or damp,
 Or ghastly furies' apparition. 641

written on Milton's subject, Circe, attended by the Syrens, uses Moly for a charm, p. 135. Our author again alludes to the powers of Moly for "quelling the might of hellish charms." *El.* i. 87. Compare Sandys's *Ovid*, p. 256. 479. edit. 1632. And Drayton's *Nymphid.* vol. ii. p. 463. And *Polyolb.* S. xii. vol. iii. p. 919. In Tasso, Ubaldo, a virtuous magician, performs his operations, not by the charms of necromancy and the machinations of hell, but by the hidden powers of herbs and springs, *Gier. Lib.* c. xiv. st. 42.

"Qual in se virtù celi ò l' erba ò 'l fonte."

In the *Faerie Queene*, the Palmer has a *vertuous staffe*, which, like Milton's Moly and Hæmony, defeats all monstrous apparitions and diabolical illusions. And Tasso's Ubaldo above-mentioned carries a staff of the same sort, when he enters the palace of Armida, xiv. 73. xv. 49. WARTON.

Ver. 637. See the quotation from *The Valiant Welshman*, in my note on v. 613.

"That Mercury to wife Uliſſes gave."

Ver. 640. 'Gainst all enchantments, mildew blast, or damp,] This is Milton's own pointing: no comma after *mildew*. And, although it is not adopted in other editions, I presume it is right. See v. 845. "Helping all urchin blasts." And compare *Hamlet*, A. iii. S. iv.

"Here is your husband; like a *mildew'd* ear,
 "Blasting his wholesome brother."

Ver. 641. Or ghastly furies' apparition.] Peck supposes, that the Furies were never believed to appear, and proposes to read "fairies' apparition." But Milton means any frightful appearance raised by magick. Among the spectres which surrounded

I purs'd it up, but little reckoning made,
 Till now that this extremity compell'd:
 But now I find it true; for by this means
 I knew the foul enchanter though disguis'd, 645
 Enter'd the very lime-twigs of his spells,
 And yet came off: If you have this about you,
 (As I will give you when we go) you may
 Boldly assault the necromancer's hall;

our Saviour in the wilderness, and which the *fiend had raised*, are *furies*, Par. Reg. B. iv. 422. WARTON.

The combination "*ghastly furies*" occurs in Sylvester's *Dr Bartas*, ed. 1621. fol. p. 201.

Ver. 642. *I purs'd it up,*] It was customary in families to have herbs *in store*, not only for medical and culinary, but for superstitious purposes. In some houses, rue and rosemary were constantly kept for good luck. Among the plants to which preternatural qualities were ascribed, Perdita in the *Winter's Tale* mentions *Rue* as the herb of grace, and *Rosemary* as the emblem of remembrance, A. iv, S. iii, WARTON.

Ver. 647. ————— *If you have this about you,
 (As I will give you when we go) you may
 Boldly assault the necromancer's hall;*] The notion of facing danger, and conquering an enemy by carrying a charm, which was often an herb, is not uncommon in romance. Hence in *Samf. Agon.* v. 1130, &c. and v. 1149, Milton's idea is immediately and particularly taken from the ritual of the combat in chivalry. When two champions entered the lists, each took an oath, that he had no charm, *herb*, or any enchantment about him. See Dugd. *Warwickshire*, p. 73. and his *Orig. Jurid.* p. 166. And I think it is clear, that Milton, in furnishing the Elder Brother with the plant *Hæmony*, notwithstanding the idea is originally founded in Homer's *Moly*, when like a knight he is to attack the necromancer Comus, and even to assail his hall, alluded to the *charming herb* of the romantick combat. WARTON.

Ver. 649. *Boldly assault the necromancer's hall;*] Milton

Where if he be, with dauntless hardihood, 650
 And brandish'd blade, rush on him ; break his
 glafs,
 And shed the luscious liquour on the ground,

here thought of a magician's castle which has an enchanted hall invaded by christian knights. See the adventure of the Black Castle in the *Seven Champions of Christendom* ; where the business is finely achieved by an attack on the hall of the necromancer Leoger. P. ii. ch. ix. WARTON.

It is the same idea of romance, as in one of our author's *Pro-lus.* ed. 1674. 12mo. p. 127. "Nec validissimi illi regis *Arthur*i pugiles, igniti et flammigantis castelli incantamenta vicerunt facilius, et dissiparunt."

Ver. 651. *And brandish'd blade, rush on him ;*] Thus Ulysses assaults Circe, offering her cup, with a drawn sword. Ovid, *Metam.* xiii. 293.

—————"Intrat
 "Ille domum Circes, et, ad infidiosa vocatus
 "Pocula, conantem virgâ mulcere capillos
 "Reppulit, et *stricto* pavidam deterruit ense."

See Homer, *Odyss.* x. 294, 321. But Milton, in his allusions to Circe's story, has followed Ovid more than Homer. WARTON.

Ibid. ————— *break his glafs,*

And shed the luscious liquour on the ground,] Our author has here a double imitation of Spenser's *Faerie Queene*, which has not been observed or distinguished. The obvious one, is from Sir Guyon spilling the bowl of Pleasure's Porter, ii. xii. 49. But he also copies Spenser, and more closely, where Sir Guyon breaks the golden cup of the enchantress Excesse, ii. xii. 57.

"So she to Guyon offred it to taste :
 "Who, taking it out of her tender hand,
 "The cup to ground did violently cast,
 "That all to pieces it was broken fond,
 "And with the liquor stained all the lond." WARTON.

But seise his wand; though he and his curs'd crew
Fierce sign of battle make, and menace high,

Ver. 653. *But seise his wand;*] In the *Tempest*, in the intended attack upon the magician Prospero, Caliban gives Stephano another sort of necessary precaution, without which nothing else could be done, yet to the same purpose and effect, A. iii. S. ii.

————— “Remember

“*First* to possess his *books*.”

But Prospero has also a staff as well as a book. A. v. S. i. A. i. S. ii. Armida in Tasso has both a book and a wand;

“Con una man' picciola *verga* scuote,

“Tien l'altra un *libro*.”

As she reads from this book, one of the knights loses his human shape. In Ariosto, Andronica gives Astolpho a wonderful book, c. xv. st. 14. And Busyrane in the *Faer. Qu.* iii. xii. 32.

“His wicked *booke* in haste he ouerthrew.”

But Tasso, the first of these, copied Boiardo, *Orl. Inam.* Libr. i. C. v. 17. And in other places. But see, L. i. C. i. 36. His enchanter Malagise has a magical book.

“Che Malagise prese il suo *quaderna*

“Per saper questa cosa ben compita

“Quatre demonii trasse de l'inferno, &c.”

Again, in reading one leaf only, he lulls four giants asleep, st. 44.

“Ne ancor hauea il primo *foglio* volto

“Che gia ciascun nel sonno era sepolto.”

Again, st. 51. “Ritrova il *libro* consecrato, &c.” Many striking passages, which Tasso has borrowed from Boiardo, are unnoticed.

WARTON.

Panglory is described with *wand* and *glass*, in G. Fletcher's *Christ's Victorie*, P. ii. st. 52.

“A silver *wand* the *Sorceresse* did sway,

“And, for a crowne of gold, her haire she wore,

“Only a garland of rose-buds did play

“About her locks, and in her hand she bore

“A hollow globe of *glasse*.” HEADLEY.

Or like the sons of Vulcan vomit smoke, 655
 Yet will they soon retire, if he but shrink.
El. Br. Thyrsis, lead on apace, I'll follow thee;
 And some good Angel bear a shield before us.

The Scene changes to a stately palace, set out with all manner of deliciousness: soft musick, tables spread with all dainties. Comus appears with his rabble, and the Lady set in an enchanted chair, to whom he offers his glass, which she puts by, and goes about to rise.

Comus.

Nay, Lady, sit; if I but wave this wand,

Ibid. ————— *he and his curs'd crew*] This is an allusion to Alcina's monsters, "a brutish cursed crew," *Harington's Orl. Fur.* B. vi. ft. 61. See the Note, p. 255.

Ver. 655. *Or like the sons of Vulcan vomit smoke,*] Alluding to Cacus. *Virgil, Æn.* viii. 252.

"Faucibus ingentem fumum, mirabile dictu,

"*Evomit.*"

Ver. 658. *And some good Angel bear a shield before us.*] From the divinities of the classics and of romance, we are now got to the theology of Thomas Aquinas. Our author has nobly dilated this idea of a guardian-angel, yet not without some particular and express warrant from Scripture, which he has also poetically heightened, in *Samson Agonistes*, v. 1431.—1435. WARTON.

Ver. 659. Here, as we see by the stage-direction, Comus is introduced with his apparatus of incantation. And much after the same manner, Circe enters upon her Charmes of Ulysses in *Browne's Inner Temple Masque*, p. 131. She appears on the stage "quaintly attyred, her haire loose about her shoulders, an anadem of flowers on her head, with a wand in her hand, &c." The temptation of a sumptuous banquet is common in the magick of

Your nerves are all chain'd up in alabaster, 660

romance. Compare *Tempest*, A. iii. S. iii. "Enter several strange shapes bringing in a banquet, and inviting the king to eat." Our author's temptation of Christ in the Wilderness by the Devil, with luxurious viands, is formed and conducted on the principles of romance: and a table *richly spread in regal mode*, vanishes like the banquet of a Gothick necromancer. See *Par. Reg.* B. ii. 401. Just in the same style, the banquet of Ariel in the *Tempest* *vanishes* with a *quaint device*. All this sort of fiction had been long before adopted from romance by Spenser, and his masters the Italian poets. Perhaps the ground-work is in Virgil's Hell. See *Æn.* vi. 603. WARTON.

I subjoin a romantick scene, of the same kind with this in *Comus*, from an old drama, entitled *The Wisdome of Doctor Dodypoll*, 1600. "Actus Tertius: Enter Enchanter, leading Lucilia and Earle Lassenbergh bound by Spirits; who being laid down on a green banck, the Spirits *fetch in a banquet*. The Earle is cast asleep:" The Enchanter then says to Lucilia,

——— "come, sit downe, faire Nimphe,
" And taste the sweetnesse of these heavenly cates,
" Whilst, from the hollow craines of this rocke,
" Musick shall sound to recreate my love."

The enchantment is dissolved by the "*hidden virtue of a precious ring*," which Flores possesses; at whose entrance the Spirits, banquet, and Enchanter, disappear; and the Lady and the Earle are liberated from their captivity.

Ibid. *Nay, Lady, sit; if I but wave this wand,*
Your nerves are all chain'd up in alabaster,] It is with the same magick, and in the same mode, that Prospero threatens Ferdinand, in the *Tempest*, for pretending to resist. A. i. S. ii.

——— "Come from the ward;
" For I can here disarm thee with this stick.——
" Come on, obey.——[Else,]
" Thy *nerves* are in their infancy again,
" And have no vigour in them."

Milton here comments upon Shakspeare. WARTON.

And you a statue, or, as Daphne was,
Root-bound that fled Apollo.

Lad. Fool, do not boast;
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled, while Heaven sees good.

Com. Why are you vex'd, Lady? Why do you
frown? 666

Here dwell no frowns, nor anger; from these gates
Sorrow flies far: See, here be all the pleasures,
That fancy can beget on youthful thoughts,

Ver. 661. ——— or, as Daphne was,

Root-bound, &c.] The poet, instead of saying
root-bound, as Daphne was that fled Apollo, throws in *root-bound*
into the middle betwixt the antecedent and the relative, a tra-
jection altogether unusual in our language, but which must be
allowed both to vary and raise the style; and, as the connection
is not so remote as to make the language obscure, I think it
may not only be tolerated but praised. This way of varying the
style is a figure very usual both in Greek and Latin.

LORD MONBODDO.

Ver. 668. ——— here be all the pleasures,

That fancy can beget on youthful thoughts, &c.] An
echo to Fletcher, *Faith. Shep.* A. i. S. i. vol. iii. p. 119.

—— “ Here be woods as green

“ As any, &c.

“ Here be all new delights, &c.”

And again, p. 128.

—— “ whose virtues do refine

“ The blood of men, making it free and fair

“ As the first hour it breath'd, or the best air.”

WARTON.

Ver. 669. *That fancy can beget on youthful thoughts,*

When the fresh blood grows lively, &c.] This is a

When the fresh blood grows lively, and returns
 Brisk as the April buds in primrose-season. 671
 And first, behold this cordial julep here,
 That flames and dances in his crystal bounds,
 With spirits of balm and fragrant syrops mix'd :
 Not that Nepenthes, which the wife of Thone 675
 In Egypt gave to Jove-born Helena,
 Is of such power to stir up joy as this,
 To life so friendly, or so cool to thirst.
 Why should you be so cruel to yourself,
 And to those dainty limbs, which Nature lent 680

thought of Shakspeare's, but vastly improved by our poet in the manner of expressing it, *Rom. and Jul.* A. i. S. ii.

“ Such comfort as do lusty young men feel,

“ When well-apparell'd April on the heel

“ Of limping winter treads.” THYER.

Compare Tasso, *Gier. Lib.* c. xiv. st. 62.

“ O giovinetti, mentre Aprile, e Maggio

“ V' ammantan di fiorite, e verdi spoglie, &c.”

Ver. 675. *Not that Nepenthes,*] The author of the lively and learned *Inquiry into the Life and Writings of Homer*, has brought together many particulars of this celebrated drug, and concludes, p. 135. edit. i. “ It is true, they use opiates for pleasure all over the *Levant*; but by the best accounts of them, they had them originally from *Egypt*; and *this of Helen* appears plainly to be a production of that country, and a custom which can be traced from Homer to Augustus's reign, and from thence to the age preceding our own.” DR. J. WARTON.

Ver. 679. *Why should you be so cruel to yourself,*] See Shakspeare, *Sonnet* i. ed. Malone, 1790, vol. x. p. 193.

“ Thyself thy foe, to thy sweet self so cruel.”

Ver. 680. ——— *dainty limbs,*] Spenser, *Faer. Qu.* i. xi. 32.

“ All night she watcht, ne once adowne would lay

“ Her *dainty limbs*.”

For gentle ufage and foft delicacy ?
 But you invert the covenants of her trust,
 And harfhly deal, like an ill borrower,
 With that which you receiv'd on other terms ;
 Scorning the unexempt condition, 685
 By which all mortal frailty muft fubfift,
 Refreshment after toil, eafe after pain,
 That have been tir'd all day without repaft,
 And timely reft have wanted ; but, fair Virgin,
 This will reftore all foon.

Lad. 'Twill not, falfe traitor ! 690
 'Twill not reftore the truth and honefty,
 That thou haft banifh'd from thy tongue with lies.
 Was this the cottage, and the fafe abode,
 Thou toldft me of ? What grim afpefts are thefe,

The expreffion is repeatedly ufed in the *Faery Queen* ; and in G. Wither's *Miftrefse of Philarete*, 1622. See alfo Sir H. Wotton's *Short Hift. of William I.* "He was not of any delicate texture ; his *limbs* were rather fturdy than *daynty*."

Ver. 680. ———— *which Nature lent*] So Shakspeare, *Sonnet*, iv. ed. Malone, 1790, vol. x. p. 196.

"*Nature's bequeft* gives nothing, but doth *lend* ;

"And, being frank, ſhe *lends* to thofe are free.

"Then, beauteous niggard, why doft thou *abufe*

"The bounteous largefs given thee to give ?" STEEVENS.

Ver. 694. ———— *What grim afpefts are thefe,*] So Drayton, *Polyolb.* S. xxvii. vol. iii. p. 1190.

"Her *grim afpect* to fee."

And Spenser, *Faer. Qu.* v. ix. 48.

——— "with grielly *grim afpect*

"Abhorred Murder." WARTON.

These ugly-headed monsters ? Mercy guard me !
Hence with thy brew'd enchantments, foul de-
ceiver ! 696

Hast thou betray'd my credulous innocence
With visor'd falsehood and base forgery ?
And would'st thou seek again to trap me here
With lickerish baits, fit to ensnare a brute ? 700
Were it a draught for Juno when she banquets,
I would not taste thy treasonous offer ; none
But such as are good men can give good things ;
And that, which is not good, is not delicious
To a well-govern'd and wise appetite. 705

So Shakspeare, *Hen. VI.* P. i. A. ii. S. iii.

“ A second Hector for his *grim aspect*.”

Hence perhaps the compound *grim-visaged*, as in *Rich. III.* A. i. S. i. “ *Grim-visag'd* war.” And, in Yarrington's *Two Tragedies in One*, 1601. “ *Grim-visadged* despaire :” a phrase which occurs verbatim in the poetry of Gray, *Ode Eton Coll.* v. 69. “ *Grim-visag'd* comfortless *Despair*.”

Ver. 696. *Hence with thy brew'd enchantments, foul deceiver !*] Magical potions, brewed or compounded of incantatory herbs and poisonous drugs. Shakspeare's cauldron is a *brewed enchantment*, but of another kind. WARTON.

Ver. 702. ————— none

But such as are good men can give good things ;] This noble sentiment Milton has borrowed from Euripides, *Medea*, v. 618.

Καὶ οὕτως ἀνδρὸς δῶκε' ὄνησ' ἔχει. NEWTON.

Ver. 704. *And that, which is not good, is not delicious*
To a well-govern'd and wise appetite.] That is, an appetite in subjection to the rational part, and which is pleased with nothing but what reason approves of : It is a noble sentiment, but expressed in a manner which will appear flat and insipid

Com. O foolishness of men ! that lend their ears
To those budge doctors of the Stoick fur,

to those who admire the present fashionable style, far removed from the simplicity of the ancients. Milton was not only the greatest scholar and finest writer of his age, but a good philosopher. LORD MONBODDO.

Ver. 707. *To those budge doctors of the Stoick fur,*] Those morose and rigid teachers of abstinence and mortification, who wear the gown of the Stoick philosophy. *Budge* is *fur*, anciently an ornament of the scholastick habit. In the more ancient colleges of our Universities, the annual expences for furring the robes or liveries of the fellows, appear to have been very considerable. “*The Stoick fur*” is as much as if he had said “*The Stoick sect*.” But he explains the obsolete word, in which there is a tincture of ridicule, by a very awkward tautology.

WARTON.

Budge-row [is] “a streete, so called of *Budge*, *Furre*, and of Skinners dwelling there.” Stowe’s *Surv. of London*, p. 455. edit. 1618. BOWLE.

Among the late Dr. Farmer’s papers were the two following illustrations of this passage, which were communicated to me by Isaac Reed, Esq. 1. “In the parade for Lord Mayor’s Shew, in Jordan’s *London in its Splendor*, 1673. after the Livery, *Budge-Bachelors*, in gowns and scarlet hoods. 2. And in the order respecting the scholastick habit in the University of Cambridge, dated in 1414, and entitled *De penulis et pelluris* BACCALL’; Statuimus &c. quod nullus baccalaureus &c. uti presumat penula aliqua vel pellura aut duplicatione de serico, findone, aut veste altera, et consimilis precii sui valoris, in tabardo, caputio, aut in alio habitu quocunque scolastico, sed tantum *furruris* BUGGEIS aut agninis quibus in suis caputiis solummodo uti debent, &c.”

I observe, that, in Shirley’s *Mask*, *The Triumph of Peace* 1633, one of the anti-masquers is “a grimme *philosophicall*-fac’d fellow in his *gowne furr’d*,” p. 2. See also Marston’s *Scourge of Villanie*, 2d edit. 1599, Sat. x.

“Poore *budge* face, bowcase sleeve ; but let him passe,

“Once *furre* and beard shall priuiledge an asse.”

And fetch their precepts from the Cynick tub,
 Praising the lean and fallow Abstinence.
 Wherefore did Nature pour her bounties forth 710
 With such a full and unwithdrawing hand,
 Covering the earth with odours, fruits, and flocks,
 Thronging the seas with spawn innumerable,
 But all to please and fate the curious taste?
 And set to work millions of spinning worms, 715
 That in their green shops weave the smooth-hair'd
 filk,
 To deck her sons ; and, that no corner might
 Be vacant of her plenty, in her own loins
 She hutch'd the all-worshipt ore, and precious
 gems,
 To store her children with : If all the world 720
 Should in a pet of temperance feed on pulse,
 Drink the clear stream, and nothing wear but
 frieze,
 The All-giver would be unthank'd, would be
 unprais'd,

Ver. 719. *She hutch'd*] That is *boarded*. *Hutch* is an old word, still in use, for *coffer*. Archbishop Chichel  gave a borrowing chest to the University of Oxford, which was called *Chichel 's Hutch*. Some perhaps may read *batch'd*, for it was "in her own loyns." And the speaker is displaying the produce and fertility of every part of nature. WARTON.

So, in his *Prose-W.* i. 84. "This passing fine sophistical boulding *hutch*." But this phrase had been before employed by Browne, *Brit. Past.* B. ii. S. ii.

"For as a miller in his *boulding HUTCH*
 "Drives out the pure meale neerly, &c."

Not half his riches known, and yet despis'd ;
 And we should serve him as a grudging master,
 As a penurious niggard of his wealth ; 726
 And live like Nature's bastards, not her sons,
 Who would be quite furcharg'd with her own
 weight,
 And strangled with her waste fertility ;
 The earth cumber'd, and the wing'd air dark'd
 with plumes, 730
 The herds would over-multitude their lords,

Ver. 727. *And live like Nature's bastards, not her sons,*] The expression is taken from *Heb. xii. 8.* "Then are ye *bastards* and *not sons.*" NEWTON.

It occurs again in Milton's *Prose-W.* i. 165. ed. 1698.

Ver. 730. ——— *the wing'd air dark'd with plumes,*] The image is taken from what the ancients said of the air of the northern islands, that it was clogged and darkened with feathers.

WARBURTON.

Thomson has hence formed an elegant compound epithet, *Autumn. 867.*

"Infinite *wings* ! till all the PLUME-DARK *air*

"And rude resounding shore are one wild cry."

Ver. 731. *The herds, &c.*] Mr. Bowle observes, that the tenour of Comus's argument is much the same with that of *Clarrinda*, in B. and Fletcher's *Sea-Voyage*, A. ii. S. i. vol. ix. p. 110.

"Should all women use this obstinate abstinence,

"You would force upon us :

"In a few years the whole world would be peopled

"Only with beasts."

And the observation is still further justified, from Milton's great intimacy with the plays of the twin-bards. WARTON.

The sea o'erfraught would swell, and the unfought
 diamonds
 Would so imblaze the forehead of the deep,
 And so bestud with stars, that they below
 Would grow inur'd to light, and come at last 735
 To gaze upon the sun with shameless brows.
 List, Lady ; be not coy, and be not cosen'd
 With that same vaunted name, Virginity.
 Beauty is Nature's coin, must not be hoarded,
 But must be current ; and the good thereof 740
 Consists in mutual and partaken blifs,
 Unfavoury in the enjoyment of itself ;
 If you let slip time, like a neglected rose
 It withers on the stalk with languish'd head.

Ver. 732. *The sea o'erfraught would swell, &c.*] Dr. Warburton and Dr. Newton remark, that this and the four following lines are exceeding childish. Perhaps they are not inconsistent with the character of the "wily" speaker ; and might be intended to expose that ostentatious sophistry, by which a bad cause is generally supported.

Ver. 734. *And so bestud with stars,*] So Drayton, in his most elegant epistle from King John to Matilda, which our author, as we shall see, has more largely copied in the remainder of Comus's speech, vol. i. p. 232, of Heaven,

"Would she put on her *star-bestudded* crown."

Sylveſter calls the ſtars "*glistening-studs*," Du Bart. (p. 147. 4to.) D. v. W. i. And "*the gilt studs of the firmament*," Ibid. (4to. p. 247.) W. i. D. vii. WARTON.

Ver. 743. *If you let slip time, like a neglected rose*
It withers on the stalk with languish'd head.] Spenser and Shakspeare's *Venus and Adonis*, have here been adduced. But I rather think, we are immediately to refer to a passage in Mil-

Beauty is Nature's brag, and must be shown 745
In courts, at feasts, and high solemnities,

ton's favourite, the *Midsummer Night's Dream*, where Theseus blames Hermione for refusing to marry Demetrius, A. i. S. i.

“ But earlier happy is the rose distill'd,
“ Than that, which, withering on the virgin thorn,
“ Grows, lives, and dies, in single blessedness.”

Mr. Malone justly remarks, that this is a thought with which Shakspeare, from his frequent repetition, appears to have been much delighted, *Suppl. Shaks.* i. 114. Something like it occurs in Lilly's *Mydas*, A. ii. S. i. “ You bee all young and faire, endeaour to bee wise and vertuous : that when, like roses, you shall fall from the stalke, you may be gathered, and put to the still.” This play was acted before Queen Elizabeth on New-year's day, by the choir-boys of St. Paul's, 1592. WARTON.

Compare Ariosto, *Orl. Fur.* c. i. st. 58.

“ Corrà la fresca, e mattutina rosa,
“ Che tardando, stagion perder potria.”

Ver. 745. *Beauty is Nature's brag, and must be shown*
In courts, &c.] See Fletcher, *Faith. Shep.* A. i.
S. i.

“ Give not yourself to loneness, &c.”

But this argument is pursued more at large in Drayton's Epistle above-quoted. I will give some of the more palpable resemblances.

“ Fie, peevish girl, ungratefull unto nature,
“ Did she to this end form thee such a creature ?
“ That thou her glory should increase thereby,
“ And thou alone should scorn society !
“ Why, heauen made beauty, like herself, to view,
“ Not to be shut up in a smoaky mew.
“ A rosy-tinctur'd feature is heauen's gold
“ Which all men joy to touch, and to behold, &c.”

Here we have at least our author's “ What need a vermeil-tinctur'd lip for that ?” And again,

Where most may wonder at the workmanship;
 It is for homely features to keep home,
 They had their name thence; coarse complexions,
 And cheeks of sorry grain, will serve to ply 750

“ All things that faire, that pure, that glorious beene,
 “ Offer themselves on purpose to be seene, &c.”

But a parallelism is as perceptibly marked, in Daniel's *Complaint of Rosamond*, ft. 74. and in the *Faerie Queene*, ii. iii. 39.

WARTON.

I think that Milton here remembered a passage in *Pericles, Prince of Tyre*, A. ii. S. ii. where Simonides says,

————— “ Our daughter,
 “ In honour of whose birth these triumphs are,
 “ Sits here, like *beauty's child*, *whom nature gat*
 “ *For men to see, and seeing wonder at.*”

Or Drayton's *Legend of Matilda*, as well as the *Epistle* above quoted. King John to Matilda, p. 341.

“ Know, Girle, quoth he, that *Nature thee ordayned*,
 “ (As her brav'ft Piece, when she to light would bring,
 “ Wherein her former *workmanship* she stayned,)
 “ Only a gift to gratifie a king.—
 “ *Hoord not thy beautie*, when thou hast such store, &c.”

Ver. 746. — at *feasts*,] Dr. Newton and Mr. Warton read “ *in feasts.*”

Ver. 748. *It is for homely features to keep home*,] The same turn and manner of expression is in the *Two Gent. of Verona*, at the beginning.

“ *Home-keeping youth have ever homely wits.*” NEWTON.

Ver. 750. — cheeks of *sorry grain*, &c.] *Grain* is technical, in the arts of dying and weaving, for *colour*. “ *Sky-tinctured grain.*” *Par. Lost*, B. v. 285. Again, the “ *grain of Sarra*,” B. xi. 242. In the same sense in *Il Pens.* v. 33. “ *In robe of darkest grain.*”

Tease also is technical, from the same art, to comb, unravel, and smooth the wool. WARTON.

The fampler, and to teafe the hufwife's wool.
 What need a vermeil-tinctur'd lip for that,
 Love-darting eyes, or tresses like the Morn?
 There was another meaning in these gifts;
 Think what, and be advis'd; you are but young
 yet. 755

Lad. I had not thought to have unlock'd my lips
 In this unhallow'd air, but that this juggler
 Would think to charm my judgement, as mine
 eyes,
 Obtruding false rules prank'd in reason's garb.

The technical word *grain*, applied to *cheeks*, occurs in one of Drummond's *Sonnets*:

“Nor snow of *cheekes* with Tyrian *graine* enroll'd.”

And in Sidney's *Astrophel*, 13th edit. p. 614.

“How doth the color vade of those *vermillion dies*,

“Which Nature self did make, and self *engrain'd* the same.”

Ver. 753. *Love-darting eyes*,] So, in Sylvester's *Du Bart.* ed. fol. ut supr. p. 399.

“Whofo beholds her sweet *love-darting eyn*.” WARTON.

Ibid. ——— or *tresses like the Morn*?] Homer, *Odyss.* v. 390. ἘΥΠΛΟΚΑΜΟΣ Ἡὼς.

Ver. 755. ——— you are but young yet.] This was too *personal*. Lady Alice Egerton, who acted the part, was about twelve. She here sustained a feigned character, which the poet overlooked. He too plainly adverts to her age. Particularities, where no compliment was implied, should have been avoided. WARTON.

Perhaps the only meaning, here intended, is: *Take my advice, I am older than you, and wiser.*

Ver. 756. The six following lines are spoken aside.

SYMPSON.

Ver. 759. ——— prank'd in reason's garb.] *Prank'd* is an old word used by Chaucer, Spenser, and Shakspeare, for

I hate when Vice can bolt her arguments, 760
And Virtue has no tongue to check her pride.—

affectedly decorated. Milton explains it in his *Prose-W.* i. 147. ed. Amst. 1698. of the “Liturgie. So long as she symbolizes in forme, and *pranks* herselfe in the *weeds* of Popish Masse, it may be justly fear’d shee provokes the jealousy of God, no otherwise than a wife *affecting whorish attire* kindles a disturbance in the eye of her discerning husband.”

Ver. 760. *I hate when Vice can bolt her arguments,*] In the construction of a mill, a part of the machine is called the *boulting-mill*, which separates the flour from the bran. Chaucer, *Nonnes Pr. T.* 1355.

“But I ne cannot *bolt it to the brenne*,
“As can that holy doctor saint Austen.”

That is, “I cannot argue, and sift the matter to the bottom, with the subtilty of saint Austin.” So Spenser, *Faer. Qu.* ii. iv. 24.

“Saying he now had *boulted all the floure.*”

And our author himself, *Animadv. Remonstr. Def. &c.* “To *sift* Mafs into no Mafs, and popish into no popish: yet saving this passing fine *sophistical boulting* hutch, &c.” *Pr. W.* vol. i. 84. In some of the Inns of Court, I believe the exercises or disputations in law are still called *boultings*. Hence Shakspeare is to be explained in *Coriolanus*, A. iii. S. i. who indeed explains himself.

————— “is ill school’d
“In *boulted* language, *meal* and *bran* together
“He throws without distinction.”

It is the same allusion in the *Merch. of Ven.* A. i. S. i. “His *reasons* are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them, &c.” The meaning of the whole context is this, “I am offended when Vice pretends to dispute and reason, for it always uses sophistry.” WARTON.

Dr. Newton defines the word *bolt* “to *shoot* ;” as we had before “Cupid’s *bolt*, and Junius derives it from βαλλω *jacio* :” Dr. Johnson, “to *blurt out*, or *throw out precipitantly*.” This defi-

Impostor ! do not charge most innocent Nature,
 As if she would her children should be riotous
 With her abundance ; she, good caterefs,
 Means her provision only to the good, 765
 That live according to her sober laws,
 And holy dictate of spare Temperance :
 If every just man, that now pines with want,
 Had but a moderate and befeeming share
 Of that which lewdly-pamper'd Luxury 770
 Now heaps upon some few with vast excess,

nition might perhaps be countenanced by a metaphorical phrase, frequent in the Greek tragedians, as in Æschylus, *Supp.* v. 455.

“ Καὶ γλῶσσα ΤΟΞΕΥΣΑΣΑ μὴ τὰ καίρια.”

And, in Juvenal, *Sat.* vii. the *disputer* is called *jaculator*.

But Mr. Warton's explanation must be preferred. See Barret's *Alvearie*, 1580. “ TO BOULTE. *Curiously to discusse and BOULTE OUT the truth in reasoning.* Limare veritatem in disceptatione, Cicero.”

Ver. 767. ——— spare Temperance :] *Il Pens.* v. 46.

“ Spare Fast, that oft with gods doth diet.” WARTON.

Ver. 768. *If every just man, that now pines with want, &c.]*
 Compare Shakspeare, *K. Lear*, A. iv. S. i.

—— “ Heavens deal so still !

“ Let the superfluous and lust-dieted man,
 “ That slaves your ordinance, that will not see
 “ Because he doth not feel, feel your pow'r quickly ;
 “ So distribution should undo success,
 “ And each man have enough.”

Ver. 769. ——— a moderate and befeeming share] So, in his *Prose-W.* i. 161, 1698. “ We cannot therefore do better than to leave this care of ours to God ; he can easily send labourers into his harvest, that shall not cry, give, give, but be contented with a moderate and befeeming allowance.”

Nature's full blessings would be well dispens'd
 In unsuperfluous even proportion,
 And she no whit incumber'd with her store;
 And then the Giver would be better thank'd, 775
 His praise due paid: For swinish Gluttony
 Ne'er looks to Heaven amidst his gorgeous feast,
 But with besotted base ingratitude
 Crams, and blasphemes his Feeder. Shall I go on?
 Or have I said enough? To him that dares 780
 Arm his profane tongue with contemptuous words
 Against the sun-clad Power of Chastity,
 Fain would I something say, yet to what end?
 Thou hast nor ear, nor soul, to apprehend

Ver. 778. *But with besotted base ingratitude
 Crams, and blasphemes his Feeder.*] Like Martial's
 infatuated monster, *Epigr. iv. xxi.*

“ Nullos esse deos, inane cœlum

“ Affirmat Seliu; probâtque, quod se

“ Factum, dum negat hæc, videt beatum.”

Milton has added the substantive *besottedness* to our language;
 but it has not been noticed by our lexicographers. See his treatise
Of True Religion, &c. 1673, p. 16. “*Besottedness* of heart:”
 a strong expression.

Ver. 782. ——— *the sun-clad Power*] Petrarch's *Canzone*,
 addressed to the Virgin Mary, commences thus:

“ *Vergine bella, che di sol vestita, &c.*”

However, see *Rev. xii. 1.*

Ver. 784. *Thou hast nor ear, nor soul, to apprehend
 The sublime notion, and high mystery,
 That must be utter'd &c.*] See before, v. 453, &c.

By studying the reveries of the Platonick writers, Milton contracted a theory concerning chastity and the purity of love, in the contemplation of which, like other visionaries, he indulged his

The sublime notion, and high mystery, 785
 That must be utter'd to unfold the sage
 And serious doctrine of Virginitie;
 And thou art worthy that thou should'st not know
 More happiness than this thy present lot.
 Enjoy your dear wit, and gay rhetoric, 790

imagination with ideal refinements, and with pleasing but unmeaning notions of excellence and perfection. Plato's sentimental or metaphysical love, he seems to have applied to the natural love between the sexes. The very philosophical dialogue of the Angel and Adam, in the eighth book of *Paradise Lost*, altogether proceeds on this doctrine. In the *Smeſymnuus*, he declares his initiation into the mysteries of this immaterial love. "Thus from the laureate fraternity of poets, riper years, and the ceaseless round of study and reading, led me to the shady spaces of philosophy: but chiefly to the *divine* volume of Plato, and his equal Xenophon. Where if I should tell ye what I learned of *Chastity* and *Love*, I mean that which is *truly* so, &c.—With such abstracted sublimities as these, &c." *Pr. W.* i. 111. But in the dialogue just mentioned, where Adam asks his celestial guest whether Angels are susceptible of love, whether they express their passion by looks only, or by a mixture of irradiation, by virtual or immediate contact, our author seems to have over-leaped the Platonick pale, and to have lost his way among the solemn conceits of Peter Lombard and Thomas Aquinas. It is no wonder that the Angel blushed, as well as smiled, at some of these questions.

WARTON.

Ver. 785. *The sublime notion, and high mystery, &c.*] Thus in his *Smeſymnuus*, speaking of *Chastity*. "Having had the doctrine of Holy Scripture, *unfolding* those chaste and *high mysteries*, with timeliest care infus'd, that the body is for the Lord, and the Lord for the body."

Ver. 790. ——— gay rhetoric,] See Beaumont and Fletcher's *Philaster*, A. iv. S. i. "I know not your *rhetoric*; but I can lay it on." WARTON.

That hath so well been taught her dazzling fence;
 Thou art not fit to hear thyself convinc'd:
 Yet, should I try, the uncontrolled worth
 Of this pure cause would kindle my rapt spirits
 To such a flame of sacred vehemence, 795
 That dumb things would be mov'd to sympathize,
 And the brute Earth would lend her nerves, and
 shake,
 Till all thy magick structures, rear'd so high,
 Were shatter'd into heaps o'er thy false head.

Compare *Par. Reg.* B. iv. 4. This is a favourite phrase with Sylvester. He has "glozing rhetoric" a second time, *Du Bart.* 1621, p. 217.

Ver. 791. ————— *her dazzling fence;*] We have the substantive *fence* in Shakspeare, *Much Ado about Noth.* A. v. S. i.

"Despight his nice *fence*, and his active practice."

WARTON.

And in our author's *Pr. Works*, vol. i. p. 323. edit. Amst. 1698. "hir'd masters of *tongue-FENCE*."

Ver. 797. *And the brute Earth would lend her nerves,*] The unfeeling Earth would sympathize and assist. It is Horace's *Bruta tellus*, Od. i. xxxiv. 9. WARTON.

Perhaps Milton had not forgot *Rich. II.* A. iii. S. ii.

"The Earth shall have a feeling." STEEVENS.

Ver. 799. *Were shatter'd, &c.*] In G. Fletcher's *Christ's Vict.* the Sorceresse sings a song, the subject of which is, Love "obtruding false rules prank'd in reason's garb," and endeavours to captivate our Saviour in the same manner as Comus does the Lady. The effect of the Song on our Saviour is, that,

—— "he her charms disperfed into winde,

"And her of insolence admonished,

"And all her *optique glaffes shattered.*" HEADLEY.

Com. She fables not ; I feel that I do fear 800
 Her words set off by some superiour power ;
 And though not mortal, yet a cold shuddering dew
 Dips me all o'er, as when the wrath of Jove
 Speaks thunder, and the chains of Erebus,
 To some of Saturn's crew. I must dissemble, 805
 And try her yet more strongly.—Come, no more ;
 This is mere moral babble, and direct'
 Against the canon-laws of our foundation ;

Ver. 800. These six lines too are aside, but I would point the first thus : *She fables not, I feel that* ; that is, I feel that she does not fable, &c. SYMPSON.

The verb *fable*, but not neutrally, occurs in *Par. L. B. vi. 292*,

“ Or turn this heaven itself into the hell

“ Thou *fablest*.”

Fabled, the participle, is more common in Milton. In either the First or Second Part of Shakspeare's *Henry the sixth*, I recollect,

“ He *fables* not. I hear the enemy.”

There is a dignity in the word, which in the text gives it a peculiar and superiour propriety. WARTON.

Ver. 802. *And though not mortal, yet a cold shuddering dew &c.*] Her words are assisted by somewhat divine ; and I, although *immortal*, and above the race of man, am so affected with their force, that a cold shuddering dew, &c. Here is the noblest panegyrick on the power of virtue, adorned with the sublimest imagery. It is extorted from the mouth of a magician and a preternatural being, who, although actually possessed of his prey, feels all the terrors of human nature at the bold rebuke of innocence, and shudders with a sudden cold sweat like a guilty man.

WARTON.

Ver. 808. *Against the canon-laws of our foundation ;*] *Canon-laws*, a joke ! WARBURTON.

Here is a ridicule on establishments, and the canon-law now greatly encouraged by the church. Perhaps on the canons of the

I must not suffer this ; yet 'tis but the lees
 And settlings of a melancholy blood : 810
 But this will cure all straight ; one sip of this

church, now rigidly enforced, and at which Milton frequently glances in his prose tracts. He calls Gratian "the compiler of *canon-iniquity*," *Pr. W.* i. 211. In his book on *Reformation*, he speaks of "an insulting and only *canon-wise* prelate," *Pr. W.* vol. i. 7. And his arguments on *Divorce* afford frequent opportunities of exposing what he calls the *ignorance* and *iniquity* of the canon-law. See particularly, ch. iii. WARTON.

There was a bitter metrical *Exhortation to the Bishops*, published by the Puritans in 1620, from which I select a stanza not foreign to the text :

" It is not Jeroboam's calves
 " Can save you, I am sure ;
 " Nor yet your cruell *canon-laws*
 " Can make your kingdom dure."

Ver. 809. ————— yet 'tis but *the lees*
And settlings of a melancholy blood :] I like the
 manuscript reading best,

" This is mere moral *stuff*, *the very lees*."
Yet is bad. *But* very inaccurate. HURD.

Yet is omitted both by Tickell and Fenton.

Ibid. ————— 'tis but *the lees*
And settlings of a melancholy blood :] See Note on
Samf. Agon. v. 600. And here may be given an illustration of
 earlier date, respecting this notion, from Nash's *Terrors of the*
Night, 1594. "The grossest part of our *blood* is the *melancholy*
humor, which, in the spleene congealed whose office is to dis-
 perse it, with his thicke-steaming fennie vapours casteth a mist
 ouer the spirit ; and cleane *bemasketh the phantasie*." Again, of
 melancholy : It "sinketh downe to the bottome like the *lees* of
 the *wine*, corrupteth all the *blood*, and is the cause of lunacie."

Ver. 811. ————— *one sip of this*
Will bathe the drooping spirits in delight,
Beyond the blifs of dreams.] So Fletcher, *Faithful*
Shep. A. iv. S. i. vol. iii. p. 164.

Will bathe the drooping spirits in delight,
Beyond the blifs of dreams. Be wife, and taste.—

——— “ *It passeth dreams,*
“ Or madmen’s fancy, when the many streams
“ Of new imaginations rise and fall.”

Compare the delicious but deadly fountain of Armida in Tasso,
Gier. Lib. c. xiv. st. 74.

“ *Ch’un picciol sorso di sue lucide onde*
“ *Inebria l’ alma tosto, e la fa lieta, &c.*”

But Milton seems to have remembered Fairfax’s version:

“ *One sup* thereof the drinker’s heart doth bring
“ To sudden ioy, whence laughter vaine doth rise, &c.”

See also *Par. Lost. B. ix. 1046.*

“ Soon as the force of that fallacious fruit,
“ That with exhilarating vapour bland
“ About their spirits had play’d, and inmost powers
“ Made err.”——

We may add the same effects of the forbidden fruit, *ibid. 1008.*

“ As with new wine intoxicated both,
“ They swim in mirth, &c.” WARTON.

Ver. 812. *Will bathe the drooping spirits in delight,*] So, in
the *Hist. of Promos and Cassandra, 1578. P. i. A. i. S. ii.*

——— “ the rushing youthes that bathe in wanton blisse.”

Spenser, *Faer. Qu. i. i. 47.*

“ *Bathed in wanton blis and wicked joy.*”

Mirour for Magistrates, ed. 1610. p. 606.

“ *She bath’d in blisse, while we lay drown’d in woe.*”

And *Fuimus Troes, 1633, Reed’s Old Pl. vol. vii. p. 445.*

——— “ *Elyfian fields, where spotless souls*
“ *Do bathe themselves in blifs.*”

Of this old poetick phrase Chaucer is perhaps the father, in his
Wife of Bath’s Tale, v. 6835.

“ *His herte bathed in a bath of blisse.*”

The Brothers rush in with swords drawn, wrest his glass out of his hand, and break it against the ground; his rout make sign of resistance, but are all driven in. The Attendant Spirit comes in.

Spirit.

What, have you let the false enchanter 'scape?
O ye mistook, ye should have snatch'd his wand,

Ver. 815. *O ye mistook, ye should have snatch'd his wand,
And bound him fast; without his rod revers'd,
And backward mutters of dissevering power,*

We cannot free the Lady &c.] They are directed before to seize Comus's wand, v. 653. And this was from the *Faerie Queene*, where Sir Guyon breaks the Charming Staffe of Pleasure's porter, as he likewise overthrows his bowl, ii. xii. 49. But from what particular process of disenchantment, ancient or modern, did Milton take the notion of reversing Comus's wand or rod? It was from a passage of Ovid, the great ritualist of classical sorcery, before cited, where the companions of Ulysses are restored to their human shapes, *Metam.* xiv. 300.

“*Percutimurque caput conversæ verberè virgæ,
Verbæque dicuntur dictis contraria verbis.*”

This Sandys translates, “*Her wand reverseth, &c.*” *Transl.* p. 462. edit. 1632. And in his very learned Notes he says, “*As Circe's rod, waved over their heads from the right side to the left, presents those false and sinister persuasions to pleasure, which so much deforms them: so the reversion thereof, by discipline and a view of their own deformitie, restores them to their former beauties.*” p. 481. By *backward mutters*, the “*verba dictis contraria verbis*,” we are to understand, that the charming words, or verses, at first used, were to be all repeated *backwards*, to destroy what had been done.

The most striking representation of the reversal of a charm that I remember, and Milton might here have partly had it in his eye,

And bound him fast ; without his rod revers'd,
 And backward mutters of dissevering power,
 We cannot free the Lady that sits here
 In stony fetters fix'd, and motionless : 819
 Yet stay, be not disturb'd ; now I bethink me,

is in Spenser's description of the deliverance of Amoret, by Britomart, from the enchantment of Busyrane. *Faer. Qu. iii. xii. 36.*

“ And rising vp, gan streight to ouerlooke
 “ Those cursed leaues, his charmes backe to reuerse ;
 “ Full dreadfull things out of that balefull booke
 “ He read, and measur'd many a sad verse,
 “ That horreur 'gan the virgins * heart to perse,
 “ And her faire lockes vp stared stiff on end,
 “ Hearing him those same bloudy lines reherse :
 “ And all the while he read, she did extend
 “ Her sword high over him, if aught he did offend.”

37.

“ Anon she gan perceive the house to quake,
 “ And all the dores to rattle round about ;
 “ Yet all that did not her dismaied make,
 “ Nor flake her threatfull hand for daungers dout :
 “ But still with stedfast eye, and courage stout,
 “ Abode, to weet what end would come of all.
 “ At last, that mighty chaine, which round about
 “ † Her tender waste was wound, adowne gan fall,
 “ And that great brasen pillour broke in peeces small, &c.”

The circumstance in the text, of the brothers forgetting to seize and reverse the magician's rod, while by contrast it heightens the superiour intelligence of the Attendant Spirit, affords the opportunity of introducing the fiction of raising Sabrina ; which, exclusive of its poetical ornaments, is recommended by a local propriety, and was peculiarly interesting to the audience, as the Severn is the famous river of the neighbourhood. WARTON.

* Britomart.

† Amoret who was enchanted.

Some other means I have which may be us'd,
Which once of Melibœus old I learnt,
The soothest shepherd that e'er pip'd on plains.

There is a gentle Nymph not far from hence,

Ver. 821. Doctor Johnson reprobates this *long narration*, as he styles it, about Sabrina; which, he says, “is of no use because it is *false*, and therefore unsuitable to a *good* being.” By the poetical reader, this fiction is considered as true. In common sense, the relator is not *true*: and why may not an imaginary being, even of a good character, deliver an imaginary tale? Where is the *moral* impropriety of an innocent invention, especially when introduced for a virtuous purpose? In poetry false narrations are often more useful than true. Something, and something preternatural, and consequently false, but therefore more poetical, was necessary for the present distress. WARTON.

Ver. 823. *The soothest shepherd*] *The truest, faithfullest. Sooth is truth. In sooth is indeed.* And therefore what this soothest shepherd teaches may be depended upon. NEWTON.

Tickell reads “*smootheest* shepherd.”

Ibid. ——— *that e'er pip'd on plains.*] Spenser thus characterises Hobbinol, as Mr. Bowle observes, in *C. Clouts come home again*,

——— “A iolly groome was hee,
“As euer piped on an oaten reed.”

And Amyntas, in the same poem. WARTON.

Ver. 824. *There is a gentle Nymph not far from hence, &c.*] Sabrina's fabulous history may be seen in the *Mirroure for Magistrates* under the Legend of the *Lady Sabrine*, in the sixth Song of Drayton's *Polyolbion*, the tenth Canto and second Book of Spenser's *Faerie Queene*, the third Book of *Albion's England*, the first Book of our author's *History of England*, in Hardyng's *Chronicle*, and in an old English Ballad on the subject. See *Note on epitaph. Dam. v. 176.*

The part of the fable of *Comus*, which may be called the *Disenchantment*, is evidently founded on Fletcher's *Faithful Shep-*

That with moist curb sways the smooth Severn
stream, 825

Sabrina is her name, a virgin pure;
Whilom she was the daughter of Lochrine,
That had the scepter from his father Brute.
She, guiltless damsel, flying the mad pursuit
Of her enraged stepdame Guendolen, 830
Commended her fair innocence to the flood,

herdeſs. The Moral of both dramas is the *triumph of chaſtity*,
This in both is finally brought about by the ſame ſort of machinery.

Sabrina, a virgin and a king's daughter, was converted into a river-nymph, that her honour might be preſerved inviolate. Still ſhe preſerves her *maiden-gentleneſs*; and every evening viſits the cattle among her twilight meadows, to heal the miſchiefs inflicted by elſiſh magick. For this ſhe was praiſed by the ſhepherds. She protects virgins in diſtreſs. She is now ſolemnly called, to deliver a virgin imprifoned in the ſpell of a deteſtable forcerer. She riſes at the invocation, and leaving her car on an offered ruſhy bank, haſtens to *help enſnared chaſtity*. She ſprinkles, on the breaſt of a captive maid, precious drops ſelected from her pure fountain. She touches thrice the tip of the lady's finger, and thrice her ruby lip, with chaste palms *moiſt and cold*; as alſo the envenomed chair, ſmeared with tenacious gums. The charm is diſſolved: and the Nymph departs to the bower of Amphytrite.

But I am anticipating, by a general exhibition, ſuch particular paſſages of Fletcher's play as will hereafter be cited in their proper places; and which, like others already cited, will appear to have been enriched by our author with a variety of new alluſions, original fictions, and the beauties of unborrowed poetry.

WARTON.

Ver. 829. She, *guiltleſs damſel*,] So edit. 1645. and MS. *The*, ed. 1637. followed by Tonſon, 1695, &c. Tickell and Fenton have *ſhe*. WARTON.

And Tonſon, in his edition of 1713, *ſhe*.

That staid her flight with his cros-flowing course,
 The Water-Nymphs, that in the bottom play'd,
 Held up their pearled wrists, and took her in,
 Bearing her straight to aged Nereus' hall; 835
 Who, piteous of her woes, rear'd her lank head,
 And gave her to his daughters to imbathe

Ver. 833. *The Water-Nymphs, that in the bottom play'd,
 Held up their pearled wrists, and took her in,*] Dray-
 ton gives the Severn pearls. He says of Sabrina, *Polyolb.* S. v.
 vol. ii. p. 752.

—— “ where she meant to go,

“ The path was strew'd with *pearl*.”

He speaks also of “ the *pearly* Conway's head,” a neighbouring river. *Ibid.* S. ix. vol. iii. p. 827. And of the “ precious *orient pearl* that breedeth in her sand.” *Ibid.* S. x. vol. iii. p. 842. We shall see, that Milton afterwards gives gems to the Severn of a far brighter hue. See also Peacham's *Period of Mourning*, edit. 1613, *Nupt. Hymn*, ii. To a *water-nymph*.

“ Doris, gather from thy shore

“ Corall, crySTALL, amber store;

“ Which thy queene in bracelets twists

“ For her alabaster *wrists* :

“ While ye silver-footed girls

“ Plait her tresses with your *pearls*.”

R. Herrick has the “ *silver-wristed* Naiades,” *Hesperid.* ut sup. p. 375. In Drayton, the Nereids adorn their *wrists* with bracelets of shells, *Polyolb.* S. xx. WARTON.

Ver. 837. ————— to imbathe] The word *imbathe* occurs in our author's *Reformation*, “ Methinkes a sovran and reviving joy must needs rush into the bosom of him that reads or hears; and the sweet odour of the returning Gospel *imbathe* his soul with the fragrance of Heaven,” *Prose-Works*, vol. i. 2, What was enthusiasm in most of the puritanical writers, was poetry in Milton. WARTON,

In nectar'd lavers, strew'd with asphodel ;
 And through the porch and inlet of each sense
 Dropt in ambrosial oils, till she reviv'd, 840
 And underwent a quick immortal change,

But *imbathe* was not of Milton's coinage : It occurs in Tasso's *Aminta Englisht*, 4to. 1628. A. i. S. i.

————— “ Fear had taught to barre
 “ Hot kisses from desire to presse too farre,
 “ To *imbathe* themselues.”

Ibid. ————— to *imbathe*

In nectar'd lavers,] This at least reminds us of Al-
 cæus's Epigram or Epitaph on Homer, who died in the island of
 Io. The Nereids of the circumambient sea bathed his dead body
 with nectar, *Antholog.* Lib. iii. p. 386. edit. 1600. fol.

NEKTAPI δ' εἰνάλιας Νηρηίδες ἐχρίσαντο,
 Καὶ νεκρὸν Ἀχταίη θήκαν ὑπο σπίλαδι.

The process which follows, of dropping ambrosial oyls “ into
 the porch and inlet of each sense” of the drowned Sabrina, is
 originally from Homer, where Venus anoints the dead body of
 Patroclus with rosy ambrosial oyl, *Il.* xxiii. 186,

————— ῥοδοέντι δὲ χρίεν ἑλαιῶν,
 ἄμβροσιῶν, ———

See also Bion's *Hyacinth*. “ Κρίεν δ' ἄμβροσίην καὶ νέκταρι, κ. τ. λ.”
Idyll. ix. 3. WARTON.

Compare also *Il.* xix. v. 38,

Πατρόκλῳ δ' αὖτ' ἄμβροσιήν καὶ NEKTAP ἐρυθρὸν
 ΣΤΑΞΕ ΚΑΤΑ ῥΙΝΩΝ, ἵνα οἱ χρῶς ἔμπεδος εἴη.

Ver. 839. *And through the porch*] The same metaphor in
Hamlet, A. i. S. viii.

“ And in the *porches* of mine ear did pour
 “ The leperous distilment.” NEWTON.

Ver. 841. *And underwent a quick immortal change,*] So, in
 the *Tempest*, A. i. S. ii.

Made Goddeſs of the river: ſtill ſhe retains
 Her maiden gentleneſs, and oft at eve
 Viſits the herds along the twilight meadows,
 Helping all urchin blaſts, and ill-luck ſigns 845

“ Nothing of him that doth fade,

“ But doth *suffer a ſea-change.*” STEEVENS.

Ver. 844. *Viſits the herds along the twilight meadows,*

Helping all urchin blaſts, and ill-luck ſigns

That the ſhrewd meddling elſe delights to make,] The

virgin ſhepherdeſs Clorin, in Fletcher’s paſtoral play ſo frequently quoted, poſſeſſes the ſkill of Sabrina, A. i. S. i. p. 104.

“ Of all green wounds I knowe the remedies

“ In men or cattle; be they ſtung with ſnakes,

“ Or charm’d with powerful words of wicked art.

“ Or be thy loveſick, &c.—

“ Theſe can I cure, ſuch ſecret virtue lies

“ In herbs applied by a virgin’s hand.” WARTON.

Ver. 845. *Helping all urchin blaſts,]* The urchin, or hedgehog, from its ſolitarineſs, the ugleneſs of its appearance, and from a popular opinion that it ſucked or poiſoned the udders of cows, was adopted into the demonologick ſyſtem; and its ſhape was ſometimes ſuppoſed to be aſſumed by miſchievous elves. Hence it was one of the plagues of Caliban in the *Tempeſt*, A. ii. S. ii.

———— “ His Spirits hear me,

“ And yet I needs muſt curſe. But they’ll not pinch,

“ Fright me with *urchin-ſhows*, pitch me i’ the mire, &c.”

And afterwards, he ſuppoſes that theſe Spirits appear,

———— “ like *hedge-hogs*, which

“ Lie tumbling in my barefoot way, and mount

“ Their pricks at my foot-fall.”

Again, A. i. S. ii, it is one of the curſes of Proſpero.

———— “ *urchins*

“ Shall, for that vaſt of night that they may *work*,

“ All exerciſe on thee.”

That the shrewd meddling elfe delights to make,
Which she with precious vial'd liquours heals ;
For which the shepherds at their festivals
Carol her goodness loud in rustick lays,
And throw sweet garland wreaths into her stream

And in the opening of the incantation of the weird sisters in *Macbeth*, A. iv. S. i.

“ 1 W. Thrice the brinded cat has mew'd.

“ 2 W. Thrice. And once the *hedge-pig* whin'd.”

Compare also a speech in *Titus Andronicus*, at least corrected by Shakspeare, A. ii. S. iii.

“ They told me, here, at the dead time of night,

“ A thousand fiends, a thousand hissing snakes,

“ Ten thousand swelling toads, as many *urchins*,

“ Would make such fearful and confused cries, &c.”

There was a sort of subordinate or pastoral system of magick, to which the *urchin* properly belonged. WARTON.

Ver. 846. *That the shrewd meddling elfe delights to make,*] Shakspeare mentions a Spirit, who “ mildews the white wheat, and hurts the poor creatures of the earth,” *K. Lear*, A. i. S. iv. The plant Hæmony is before mentioned as good “ against all enchantments, mildew blast, or damp.” v. 640. Shakspeare calls Robin Goodfellow a “ *shrewd* and knavish sprite,” *Mids. N. Dr.* A. i. S. i. Drayton attributes the same malignant power to the Druids, *Heroic. Epist.* vol. i. p. 301. WARTON.

Ver. 849. *Carol her goodness loud in rustick lays,*] So, in P. Fletcher's *Pis. Eclog.* 1633, p. 7.

“ And *carol* loud of love, and love's delight.”

Ver. 850. *And throw sweet garland wreaths into her stream*] This reminds us of a passage in Spenser's *Prothalamion*, lt. 5.

“ And all the waues did strew,

“ That like old Peneus' waters they did seeme,

“ When down along by pleasant Tempe's shore

“ Scattered with flowres through Thessaly they streame.”

Of pansies, pinks, and gaudy daffodils. 851
 And, as the old swain said, she can unlock
 The clasping charm, and thaw the numming
 spell,
 If she be right invok'd in warbled song;
 For maidenhood she loves, and will be swift 855
 To aid a virgin, such as was herself,
 In hard-besetting need; this will I try,
 And add the power of some adjuring verse.

But B. and Fletcher exhibit a passage more immediately to the purport of the text, *False one*, A. iii, S. iii, vol. iv, p. 134.

“ With incense let us blest the brim,
 “ And as the wanton fishes swim,
 “ Let us gums and garlands fling, &c.” WARTON,

Ver. 852. ————— *she can unlock*

The clasping charm, and thaw the numming spell,]

This notion of the wisdom or skill of Sabrina, is in Drayton, *Polyolb.* S. v. vol. ii. p. 753.

“ Who was by Nereus taught, the most profoundly wise,
 “ That learned her the skill of hidden prophecies,
 “ By Thetis’ special care.”

Jonson’s witch, in the *Sad Shepherd*, is said “to rivet charms, planted about her in her wicked seat.” WARTON.

Compare Drayton’s *Barons Warres*, 1627, c. ii. ft. 11.

“ Of gloomie magiques, and benumbing charmes.”

Ver. 856. *To aid a virgin, such as was herself,]* Alluding perhaps to the Danaids’ invocation of Pallas, wherein they use the same argument, *Æschyl. Supp.* v. 155.

Ἀδμήτας ἀδμήτα

ῥύσιος γένεσθω. THYER.

SONG.

Sabrina fair,

Listen where thou art sitting

860

Under the glassy, cool, translucent wave,

In twisted braids of lillies knitting

The loose train of thy amber-dropping hair;

Listen for dear honour's sake,

Ver. 861. *Under the glassy, cool, translucent wave,*] So, in Jonson's *Neptune's Triumph*, first acted in 1624. "Upon the *glassie waves*." Perhaps Gray borrows the phrase from *Comus*. See *Eton. Coll.* the Thames' "*glassy wave*." The expression perhaps originated from Virgil, *Æn.* vii. 759. "*Vitreâ te Fucinus undâ*." Mr. Warton observes, that *translucent*, which he always thought to be first used by Milton, occurs in Brathwayte's *Love's Labyrinth*, Lond. 1615. 12mo. p. 29. of the sun, "Heaven's *translucent* eie;" and that Pope perhaps had it from Milton, on his grotto. "Thames' *translucent wave*." But *translucent* occurs also in the description of the scenery of Jonson's *Masque at Court on Twelfth Night*, 1605. And, in Sir John Davies's *Orchestra*, "The air's *tra-lucent* gallery:" In the edition of 1596 *traluent*, the common word for *translucent* in many of our old poets.

Ver. 862. *In twisted braids of lillies*] We are to understand water-lillies, with which Drayton often braids the tresses of his water-nymphs, in the *Polyolbion*. See Note on *Arcades*, v. 97.

WARTON.

Ver. 863. *The loose train of thy amber-dropping hair;*] We have "an *amber* cloud," above v. 333. And, in *L'Allegro*, "the sun is rob'd in flames and *amber* light." v. 61. But Liquid Amber is a yellow pellucid gum. Sabrina's hair *drops amber*, because in the poet's idea, her stream was supposed to be transparent. As in *Par. Lost*, B. iii. 358.

"And where the river of blifs, through midst of Heaven,

"Rolls o'er Elyfian flowers her *amber* stream."

Goddeſs of the ſilver lake,
 Liſten, and ſave.

865

Liſten, and appear to us,
 In name of great Oceanus ;

And when Choafpes has an “*amber ſtream*,” *Par. Reg.* B. iii. 288. But Choafpes was called the *golden water*. *Amber*, when applied to water, means a luminous clearneſs : when to hair, a bright yellow. *Amber locks* are given to the ſun in Sylveſter’s *Du Bartas* more than once. And to Sabrina’s daughter by Wither, *Epithal.* edit. 1622.

Amber and *Ambergreece*, which ſeem to be ſometimes confounded, are frequently mentioned in the writers of this period, and before. *Ambergreece* was now in high repute for its fragrance. Drayton feigns that the Nereids perfumed their lips with “*coſtly ambergris*,” *Polyolb.* S. xx. Milton alludes to the fragrance of *amber*, *Samſ. Agon.* v. 720. It was a favourite in cookery. Thus, in *Albumazar*, a comedy acted at Cambridge 1615, “Boxes of white comfits, marchpanes, &c.” And, to crown the banquet, “ſome dozen ounces of *ambergrife* as grey as can be got.” And in Marmion’s *Antiquary* 1641, “A fat nightingale ſeaſoned with pepper and *ambergreece*,” *Reed’s Old Pl.* vol. x. p. 78. Where ſee the Note. See alſo *Par. Reg.* B. ii. 344. And *Observations* on Spenser’s *Faery Queen*, vol. i. 121.

WARTON.

A curious paſſage in Naſh’s *Terrors of the Night*, 1594, will minutely illuſtrate the “*amber-dropping hair*” of Sabrina : Naſh is deſcribing a “troupe of naked virgins.—Their *haire* they ware *loſe* vnrowled about their ſhoulders, whoſe dangling *amber* trammells, reaching downe beneath their knees, ſeemed to *drop baulme* on their delicious bodies.”

Ver. 865. ——— *ſilver lake*,] So, in *Par. Loſt*, B. vii. 437. “*ſilver lakes*.” WARTON.

And ſee the *Mir. for Mag.* ed. 1610, p. 730, the “*Severn’s ſilver waves*.” Carew, in his *Verses to the Spring*, has “the *ſilver lake*, or cryſtal ſtream.”

Ver. 868. *In name of great Oceanus* ;] In the reading of the Spirit’s adjuration by the ſea-deities, it will be curious to obſerve

By the earth-shaking Neptune's mace,
 And Tethys' grave majestick pace, 870
 By hoary Nereus' wrinkled look,
 And the Carpathian wifard's hook,
 By scaly Triton's winding shell,
 And old footh-faying Glaucus' spell,

how the poet has distinguished them by the epithets and attributes, which are assigned to each of them in the best classick authors. *Great Oceanus*, as in Hesiod, *Theog.* 20. Ὠκεανόν τε μέγαν.
 NEWTON.

So Drayton, *Polyolb.* S. xvii. "The court of *great Oceanus*." And, in one of Jonson's *Queenes Masques*, 1616. "Fayre Niger, sonne to *great Oceanus*." WARTON.

Ver. 869. *Neptune* is usually called *earth-shaking* in Greek. Ἐννοσίγαιος, *Il.* xii. 27. and Ἐννοσίχθων, *Il.* xx. 13. NEWTON.

Ver. 870. *Tethys* the wife of *Oceanus*, and mother of the Gods, may well be supposed to have a *grave majestick pace*: Hesiod calls her πόλνια Τηθύς, *the venerable Tethys*, *Theog.* 368.
 NEWTON.

Ver. 871. Milton had before called *Nereus* at v. 835. *aged*, as in Virgil, *Georg.* iv. 392, "*grandævus Nereus*:" he may be called *hoary* too upon another account: "Fere omnes Dii marini senes sunt, albent enim eorum capita spumis aquarum." Servius, in *Georg.* iv. 403. NEWTON.

Ver. 872. *The Carpathian wifard* is *Proteus*, who had a cave at *Carpathus*, an island in the Mediterranean, and was a *wifard* or prophet, as also *Neptune's* shepherd; and as such bore a *hook*. See Virgil, *Georg.* iv. 387. NEWTON.

And Ovid, *Met.* xi. 249. "*Carpathius vates*."

Ver. 873. *Triton* was *Neptune's* trumpeter, and was *scaly*, as all these sorts of creatures are; "squamis modo hispido corpore, etiam qua humanam effigiem habent." Plin. lib. ix. sect. iv. His *winding shell* is particularly described in Ovid, *Met.* i. 333.
 NEWTON.

Ver. 874. *Glaucus* was an excellent fisher or diver, and so

By Leucothea's lovely hands, 875
 And her Son that rules the strands,
 By Thetis' tinsel-slipper'd feet,

was feigned to be a sea-god. Aristotle writes that he *prophefied* to the gods, and Nicander fays that Apollo himfelf learned *the art of prediction* from *Glancus*. See Athenæus lib. vii. cap. 12. And Euripides, *Orest.* 363, calls him the feaman's *prophet*, and interpreter of Nereus; and Apollon. Rhodius, *Argonaut.* 1310. gives him the fame appellation. NEWTON.

Ver. 875. *Ina*, flying from the rage of her husband Athamas who was furiously mad, threw herfelf from the top of a rock into the fea, with her fon *Melicerta* in her arms. Neptune, at the interceffion of Venus, changed them into fea-deities, and gave them new names, *Leucothea* to her, and to him *Palæmon*. See Ovid, *Met.* iv. 538. She, being *Leucothea*, or the *white goddess*, may well be fupposed to have *lovely hands*, which I prefume the poet mentions in oppofition to Thetis' *feet*: and her fon *rules the ftrands*, having the command of the ports, and therefore called in Latin *Portumnus*. See Ovid, *Faft.* vi. 545. NEWTON.

Ver. 877. — *tinsel-slipper'd feet*,] The poet meant this as a paraphrafe of ἀργυρόπεζα or *silver-footed*, the ufual epithet of *Thetis* in Homer. NEWTON.

W. Browne has “*silver-footed Thetis*,” as Mr. Bowle obferves, *Brit. Paft.* B. ii. p. 35. Perhaps the firft time in Englifh poetry. *Silver-bufkin'd Nymphs* are in *Arcades*, v. 33.

WARTON.

Silver-footed is the epithet applied by Chapman, in his tranflation of the *Iliad*, to Thetis, feveral years before Browne. See *Hift. of Eng. Poetry*, vol. iii. p. 443. 2d ed. And the phrafe occurs in Browne prior to the inftance given by Mr. Bowle. See *Brit. Paft.* B. ii. p. 22. Jonfon alfo in *Neptune's Triumph* has “*silver-footed Nymphs*.” And, in his *Pan's Anniverfary*, “*silver-footed Feyes*.”

Mr. Warton, in his *Triumph of Ifis*, remembered Milton's compound, and formed thence another no lefs elegant:

—— “the fmooth furface of the dimply flood
 “The *silver-slipper'd Ifis* lightly trod.”

And the songs of Syrens sweet,
 By dead Parthenope's dear tomb,
 And fair Ligea's golden comb, 880
 Wherewith she sits on diamond rocks,

Ver. 878. The *Syrens* are introduced here, as being Sea-Nymphs, and singing upon the coast. NEWTON.

Sandys says, that the fabulous melody of the Syrens has a topographical allusion. "For Archippus tells of a certaine Bay, contracted within winding streights and broken cliffes, which, by the singing of the windes and beating of the billowes, report a delightfull harmony, alluring those who sail by to approach; when forthwith, throwne against the rocks by the waues, and swallowed in violent eddyes, &c." Sandys's *Ovid's Metam.* B. v. p. 197. edit. 1637. I do not at present recollect any Archippus, except the old comick Greek poet, who has a few fragments in Stobæus. Whoever he be, Spenser has exactly described the seat and allegory of the *Syrens* in the same manner. See *Faer. Que.* ii. xii. 30. WARTON.

Ver. 879. *Parthenope* and *Ligea* were two of the Syrens. *Parthenope's tomb* was at Naples, which was therefore called *Parthenope*. Plin. lib. iii. sect. ix. Silius Ital. xii. 33. *Ligea* is also the name of a Sea-Nymph in Virgil, *Georg.* iv. 336; and the poet draws her in the attitude in which mermaids are represented. See Ovid, *Met.* iv. 310, of Salmacis. NEWTON.

One of the employments of the Nymph Salmacis in Ovid, is to comb her hair. But that fiction is here heightened with the brilliancy of romance. *Ligea's comb* is of gold, and she sits on diamond rocks. These were new allurements for the unwary. *Ligea* is celebrated for her singing in *Polyolb.* S. xx.

"Then *Ligea* which maintaines the birds harmonious layes,
 "Which sing on riuer banks &c." WARTON.

In Sidney's romance, the *Arcadia*, a king's daughter is described "playing upon a harp, as sweet as any rose; and combing her head with a comb all of precious stones," p. 154. 13th edit.

Ver. 881. ————— on diamond rocks,] G. Fletcher, as Mr. Warton observes, has "maine rocks of diamound," Christ's

Sleeking her soft alluring locks ;
 By all the Nymphs that nightly dance
 Upon thy streams with wily glance,
 Rise, rise, and heave thy rosy head, 885
 From thy coral-paven bed,
 And bridle in thy headlong wave,
 Till thou our summons answer'd have.

Listen, and save.

Viſt. P. i. ſt. 61. edit. 1610. See also Peacham's *Period of Mourning*, 1613. Viſ. vi.

————— “ chriſtall lights that ſhone
 “ Againſt the ſunne like *rockes of diamond*.”

And Habington's *Caſtara*, 1635, p. 100.

“ Rich in ourſelves, we envy not the Eaſt
 “ Her *rockes of diamonds*, or her gold the Weſt.”

Ver. 886. *From thy coral-paven bed,*] Drayton of Sabrina's robe, *Polyolb. S. v. vol. iii. p. 153.*

“ Whoſe ſkirts were to the knees with *coral* fring'd below.”

And we have *pearl-paved* in Drayton, *ibid. S. xxx. vol. iii. p. 1225*. “ This clear *pearl-pav'd* Irt.” Again, “ Where every *pearl-paved* ford,” *Muſ. Elyſ. N. vol. iv. p. 1494*. Shakspeare has ſimply “ *paved* fountain,” *Miſſ. N. Dr. A. ii. S. ii*. In Marlowe, quoted in *England's Parnaffus*, 1600, p. 480, “ *pebble-paved* channell.” WARTON.

Ver. 889. *Listen, and ſave.*] The repetition of the prayer ver. 866 and 889 in the invocation of Sabrina, is ſimilar to that of Æſchylus's Chorus in the invocation of Darius's ſhade, *Perſæ*, ver. 666 and 674. THYER.

Thus Amarillis, in the *Faithful Shepherdess*, invokes the prieſt of Pan to protect her from the Sullen Shepherd, A. v. S. i. p. 184.

“ Hear me, and ſave from endleſs infamy
 “ My yet unblaſted flower, Virginitie :
 “ By all the garlands that have crown'd that head,
 “ By thy chaſte office, &c.” WARTON.

SABRINA rises, attended by Water-Nymphs, and sings.

By the rushy-fringed bank, 890
Where grows the willow, and the osier dank,
My sliding chariot stays,

Ver. 890. *By the rushy-fringed bank,*] See *Par. Lost*, B. iv. 262. "The fringed bank with myrtle crown'd." So Browne, *Brit. Past.* B. ii. S. v. p. 122.

"To tread the fring'd bank of an amorous flood."

And Drayton, *Polyolb.* S. ii. vol. ii. p. 685.

"Upon whose moisted skirts with sea-weed fring'd about."

And Carew, Milton's contemporary, *Poems*, p. 149. edit. 1651.

"With various trees we fringe the rivers brinke."

I would read *rush-yfringed*. In Fletcher, we have "*rushy banke*." ubi sup. p. 121. WARTON.

Spenser *Prothalam.* v. 1. has the Thames' "*rushy bank*." See also Shakspeare, *Midf. N. Dream*, A. ii. S. ii. "By paved fountain, or by *rushy bank*."

Ver. 891. *Where grows the willow, and the osier dank,*] Milton's perpetual and palpable imitations of the *Faithful Shepherdess* will not permit us to doubt, that he had a retrospect to the rising of the river-god, who also affords other correspondencies, in that drama. A. iii. S. i. p. 153.

"I am this fountain's god; below

"My waters to a river grow;

"And, 'twixt two banks with osier set

"That only prosper in the wet,

"Through the meadows do I glide, &c." WARTON.

Ver. 892. *My sliding chariot stays,*

Thick set with agate, and the azurn sheen

Of turkis blue, and emerald green,

That in the channel strays.] Milton perhaps more

immediately borrowed the idea of giving Sabrina a rich chariot, from Drayton's *Polyolbion*, so often quoted: and more especially as he discovers other references to Drayton's Sabrina. And the

Thick set with agate, and the azurn sheen
Of turkis blue, and emerald green,

That in the channel strays ; 895
Whilst from off the waters fleet
Thus I set my printless feet

celebrity of Drayton's poem at that time better authoris'd such a fiction. *Polyolb.* S. v. vol. ii. p. 752.

“ Now Sabrine, as a queen miraculously fair,
“ Is absolutely plac'd in her imperial chair,
“ Of crystal richly wrought, that gloriously did shine, &c.”

Then comes a wasteful luxuriance of fancy. It is embossed with the figures of all the Nymphs that had been wooed by Neptune, all his numerous progeny, all the nations over which he had ruled, and the forms of all the fish in the ocean. Milton is more temperate. But he rather unsuitably supposes all the gems, with which he decorates her car, to be found in the bottom of her stream.

As, in Milton, Sabrina is raised to perform an office of solemnity, so, in Drayton, she appears in a sort of judicial capacity, to decide some of the claims and privileges of the river Lundy, which she does in a long and learned speech. See also S. viii. vol. iii. p. 795. Where again she turns pedant, and gives a laboured history of the ancient British kings. In Milton, she rises “ attended by water-nymphs ;” and, in Drayton, her car is surrounded by a group of the deities of her neighbouring rivers.

WARTON.

Ver. 893. ————— *the azurn sheen*] *Sheen* is also used as a substantive, at v. 1003, in the *Ode Nativ.* v. 145, and in the *Epit. on the March. Winchester*, v. 73. *Azurn* is perhaps adopted from the Italian *azzurino*, as *cedar'n* v. 990 may be from *cedrino*.

Ver. 897. ————— *printless feet*] So Prospero to his elves, but in a style of much higher and wilder fiction, *Temp.* A. v. S. i.

“ And ye that on the sands with *printless foot*
“ Do chase the ebbing Neptune, and do fly him
“ When he comes back.” WARTON.

O'er the cowslip's velvet head,
That bends not as I tread ;

Ver. 898. *O'er the cowslip's velvet head,*] In the *Faithful Shepherdess*, A. ii. S. i. "The dew-drops hang on the *velvet heads*" of flowers.

Ver. 899. *That bends not as I tread ;*] See *England's Helicon*, ed. 1614. by W. H.

—— " where she doth walke,
" Scarfe she doth the primrose head
" Depresse, or tender stalke
" Of blew-vein'd violets
" Whereon her foot she sets." WARTON.

See Virgil's *Camilla*, *Æn.* vii. 808. And Venus, in Shakespeare's *Ven. and Adonis* :

" The grafs stoops not, she treads on it so light."

Jonson also, in his Masque, *The Vision of Delight*, describes the same Goddess treading

" As if the wind, not she, did walke,
" Nor press'd a flow'r, nor bow'd a stalke."

So, in the beautiful Song at the end of the Comedy of *See me and See me not*, 1618.

" With that she rose like nimble roe,
" The tender grasse scarce bending ;
" And left me there, perplext with feare,
" At this her sonnet's ending."

Compare Pope's *Fairies*, in his *January and May*, v. 622, who "scarce bent the flow'rs, or touch'd the ground." This and other phrases in *January and May*, are from *Comus*. Thus, at v. 353.

" The dapper elves their moon-light sports pursue."

See above, v. 118. Again, *Jan. and May*, v. 599.

" Thus while she spoke a sidelong glance she cast,
" Where Damian, kneeling, worshipp'd as she past."

See above, v. 302. Again, *Jan. and May*, v. 353.

" Mean time the vigorous dancers beat the ground."

See above, v. 143.

Gentle Swain, at thy request, 900
I am here.

Sp. Goddeſs dear,
We implore thy powerful hand
To undo the charmed band
Of true virgin here diſtreſt, 905
Through the force, and through the wile,
Of unbleſt enchanter vile.

Sabr. Shepherd, 'tis my office beſt
To help enſnared chaſtity :
Brighteſt Lady, look on me ; 910
Thus I ſprinkle on thy breaſt
Drops, that from my fountain pure
I have kept, of precious cure ;

Ver. 907. ——— *enchanter vile.*] So, in the *Faer. Qu.* iii.
xii. 31.

“ And her before the *vile enchaunter* fate.”

And, in the firſt three books of *Orlando Innamorato*, tranſlated by
R. T. gent. 1598.

————— “ Ile make thee rue
“ That here thou cam’ſt, *enchauntreſſe* falſe and *vile.*”

Ver. 910. Brighteſt *Lady, look on me ;*] In the manuſcript,
Virtuous. But *Brighteſt* is an epithet thus applied in the *Faithful*
Shepherdeſs. WARTON.

Ver. 912. *Drops, that from my fountain pure*
I have kept, of precious cure ;] Calton propoſed to
read *ure*, that is, *uſe*. The word, it muſt be owned, was not
uncommon. See many proofs in *Obſervat. on Spenſer’s Faer. Qu.*
vol. ii. 241. But the rhymes of many couplets in the *Faithful*
Shepherdeſs, relating to the ſame buſineſs, and ending *pure* and
cure, ſhow that *cure* was Milton’s word. Theſe drops are ſprinkled
thrice. So Michael, purging Adam’s eyes, *Par. Loſt*, B. xi. 416.

“ And from the well of life *three drops* inſtill’d.”

Thrice upon thy finger's tip,

All this ceremony, if we look higher, is from the ancient practice of lustration by drops of water. Virg. *Æn.* xi. 230. "He thrice moistened his companion with pure water,

"*Spargens rore levi.*"

And Ovid, *Met.* iv. 479.

"*Roratis lustravit aquis Thaumantias Iris.*" WARTON.

Ver. 914. *Thrice upon thy finger's tip, &c.*] Compare Shakespeare, *Mids. N. Dr.* A. ii. S. vi.

—— "Upon thine eyes I throw

"All the power this charm doth owe, &c."

But Milton, in most of the circumstances of dissolving this charm, is apparently to be traced in the following passages in the *Faithful Shepherdess*, which are thrown together at one view from various parts of the play. Amarillis says of a sacred fountain, A. i. S. i. p. 135.

"This holy well, my grandame that is dead,

"Right wise in charms, hath often to me said,

"Hath power to change the form of any creature,

"Being thrice dipt o'er the head, &c.——

—— "casting them thrice asleep,

"Before I trusted them into this deep."

And the Old Shepherd says, A. i. S. i. p. 109.

—— "As the priest

"With powerful hand shall sprinkle on your brows

"His pure and holy water, ye may be

"From all hot flames of lust and loose thoughts free."

Again, *ibid.*

"I do wash you with this water,

"Be you pure and fair hereafter.

"From your livers and your vains,

"Then I take away the stains.——

"Never more let lustful heat, &c."

The river-god rising, with Amoret in his arms, asleep, wounded, and enchanted, thus speaks, A. iii. S. i. p. 150, 151.

Thrice upon thy rubied lip : 915

“ If thou be’st a virgin pure,
 “ I can give a present cure :
 “ Take a drop into thy wound,
 “ From my watery locks more round
 “ Than orient pearl, and far more pure
 “ Than unchaste flesh may endure.——
 “ From my banks I pluck this flower
 “ With holy hand, whose virtuous power
 “ Is at once to heal and draw.
 “ The blood returns. I never saw
 “ A fairer mortal. Now doth break
 “ Her deadly slumber. Virgin, speak.”

Clorin the shepherdes heals the wounded shepherd Alexis : but not till he has for ever renounced all impure desires. A. iv. S. i. p. 161.

“ Hold him gently, till I fling
 “ Water of a virtuous spring
 “ On his temples : turn him twice
 “ To the moon-beams : pinch him thrice, &c.”

While Chloe’s wound is healing, the Satyr, says, A. v. S. i. p. 179.

“ From this glafs I throw a drop
 “ Of cristal water on the top
 “ Of every grafs, of flowers, a pair, &c.” WARTON.

Ver. 915. ——— *thy rubied lip :*] So, in Browne’s *Brit. Past.* B. ii. S. iii. p. 78.

“ The melting *rubyes* on her cherry *lip*.”

And in one of those beautiful stanzas (as Dr. Percy justly calls them in his *Reliques of Ancient Poetry*, vol. iii. 264. 3d edit.) in *The Mistress of Philarete*, by G. Wither, 1622, a poet who has by some been undeservedly despised :

“ Neither shall that snowy brest,
 “ Wanton eye, or *lip of ruby*,
 “ Ever robb me of my rest.”

And thus Pope, *Elegy to the Memory of an Unfortunate young Lady*, v. 31.

“ See on these *ruby lips* the trembling breath.”

Next this marble venom'd feat,
 Smear'd with gums of glutinous heat,
 I touch with chaste palms moist and cold :——
 Now the spell hath lost his hold;

Ver. 918. *I touch with chaste palms moist and cold :——*

Now the spell hath lost his hold ;] So the virgin

Clorin appears with Alexis reviving. A. v. S. i. p. 177, 178.

“ Now your thoughts are almost pure,
 “ And your wound begins to cure.——
 “ With spotless hand, on spotless breast,
 “ I put these herbs, to give thee rest ;
 “ Which, till it heal thee, will abide
 “ If both be pure ; if not, off slide.”

I must add the disappearance of the river-god, A. iii. S. i.
 p. 155.

“ Fairest virgin, now adieu !
 “ I must make my waters fly,
 “ Left they leave their channels dry ;
 “ And beasts that come unto the spring
 “ Miss their morning's watering ;
 “ Which I would not : for of late
 “ All the neighbour people fate
 “ On my banks, and from the fold
 “ Two white lambs of three weeks old
 “ Offered to my deity :
 “ For which, this year they shall be free
 “ From raging floods, that as they pass
 “ Leave their gravel in the grafs ;
 “ Nor shall their meads be overflown
 “ When their grafs is newly mown.”

Here the river-god resembles Sabrina in that part of her character,
 which consists in protecting the cattle and pastures. And for these
 services she is also thanked by the shepherds, v. 844—851.

WARTON.

And I must haste, ere morning hour, 920
To wait in Amphitrite's bower.

Sabrina descends, and the Lady rises out of her seat.

Sp. Virgin, daughter of Locrine
Sprung of old Anchises' line,
May thy brimmed waves for this
Their full tribute never miss 925

Ver. 921. *To wait in Amphitrite's bower.*] Drayton's *Sabrina* is arrayed in

—— “ a watchet weed, with many a curious wave,
“ Which as a princely gift great *Amphitrite* gave.”

Polyolb. S. v. vol. ii. p. 752. And we have “ *Amphitrite's bower*,” *ibid.* S. xxviii. v. iii. p. 1193. See also Spenser, of *Cymoent*, *Faer. Qu.* iii. iv. 43.

“ Deepe in the bottom of the sea her *bowre*.” WARTON.

Ver. 923. *Sprung of old Anchises' line*,] For Locrine was the son of Brutus, who was the son of Silvius, Silvius of Ascanius, Ascanius of Æneas, Æneas of Anchises. See Milton's *History of England*, B. i. NEWTON.

Ver. 924. *May thy brimmed waves for this*] Doctor Warburton proposes *brined*, and thinks that *brimmed*, for waves rising to the *brim* or margin of the shore, is a strange word. And in bishop Hurd's copy he has added to his note, “ *brined*, for the waters here spoken of, being the *tribute* paid by *Sabrina* to the ocean, must needs be *brined* or *salted*, before they could be paid.” But he had not remarked the frequent and familiar use of *brim* for *bank* in our old poets. See v. 119. And “ *brimming stream*” ascertains the old reading, *Par. Lost*, B. iv. 366. WARTON.

Ver. 925. *Their full tribute never miss*
From a thousand petty rills,
That tumble down the snowy hills:] The torrents from the Welch mountains sometimes raise the Severn on a sudden

From a thousand petty rills,
 That tumble down the snowy hills :
 Summer drouth, or finged air,
 Never scorch thy tresses fair,
 Nor wet October's torrent flood
 Thy molten crystal fill with mud ;
 May thy billows roll ashore
 The beryl and the golden ore ;

930

to a prodigious height. But at the same time they *fill her molten crystal with mud*. Her stream, which of itself is clear, is then discoloured and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonson's *Mask at Highgate*, 1604. *Works*, edit. 1616. p. 882.

“ Of sweete and feuerall sliding rills,

“ That streame from tops of those lesse hills, &c.”

WARTON.

Ver. 930. *Nor wet October's torrent flood*

Thy molten crystal fill with mud ;] So, in Sylvester's *Du Bart.* 1621, p. 171, as Mr. Dunster observes :

————— “ dirty mudds

“ *Defil'd the crystal of smooth-sliding floods.*”

This passage, I think, had particularly pleased Milton ; for he calls his “ honour'd *flood*, Mincius, *smooth-sliding*,” *Lycidas*, v. 86. See also Lisle's *Verses to the Prince*, prefixed to “ *A Saxon Treatise &c.* Lond. 1623.” 4°. ft. 35.

“ As long as these, and riuers all else-where,

“ Their *moulten crystall* poure by crooked strayes

“ Into the Maine.”

Ver. 932. *May thy billows roll ashore*

The beryl and the golden ore ;] This is reasonable as a wish. But jewels were surely out of place among the decorations of Sabrina's chariot, on the supposition that they were the natural productions of her stream. The wish is equally ideal and imaginary, that her banks should be covered with groves of

May thy lofty head be crown'd

myrrh and cinnamon. A wish, conformable to the real state of things, to English seasons and English fertility, would have been more pleasing as less unnatural. Yet we must not too severely try poetry by truth and reality. See above, v. 835, and v. 892, &c. WARTON.

Ver. 934. *May thy lofty head be crown'd*

With many a tower and terrace round,] So, of the imperial palace of Rome, *Par. Reg. B. iv. 54.*

—— “conspicuous far

“*Turrets and terraces.*”

Milton was impressed with this idea from his vicinity to Windsor-castle.

This votive address of gratitude to Sabrina, was suggested to our author by that of Amoret to the river-god in Fletcher's *Faithful Shepherdess*, A. iii. S. i. vol. iii. p. 147. But the form and subject, rather than the imagery, is copied. Milton is more sublime and learned, Fletcher more natural and easy.

“For thy kindness to me shown,
 “Never from thy banks be blown
 “Any tree, with windy force,
 “Cross thy streams, to stop thy course;
 “May no beast, that comes to drink,
 “With his horns cast down thy brink:
 “May none, that for thy fish do look,
 “Cut thy banks to dam thy brook:
 “Barefoot may no neighbour wade
 “In the coole streams, wife nor maid,
 “When the spawn on stones doth lye,
 “To wash thir hempe, and spoile the frye.”

I know not which poet wrote first: but in Browne's *Britannia's Pastorals*, certainly written not after 1613, and printed in 1616, I find a similar vow, B. i. S. i. p. 28. Milton has some circumstances which are in Browne, and not in Fletcher.

—— “May first,

“Quoth Marine, swaines give lambes to thee:

“May all thy floud have seignorie

With many a tower and terrace round, 935

- “ Of all flouds else, and to thy fame
 “ Meete greater springes, yet keepe thy name.
 “ May neuer euet, nor the toade,
 “ Within thy bankes make their abode :
 “ Taking thy journey to the sea,
 “ Maist thou ne’er happen in thy way
 “ On nitre, or on brimstone myne,
 “ To spoyle thy taste. This spring of thyne
 “ Be ever fresh ! Let no man dare
 “ To spoyle thy fish, make lock or ware ;
 “ But on thy margent still let dwell
 “ Those flowers which have the sweetest smell ;
 “ And let the dust upon thy strand
 “ Become like Tagus’ golden sand.”

In this pastoral, a passage immediately follows, strongly resembling the circumstance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the same to the Lady in *Comus*. A rock is discovered in a grove of fycamores, from which a certain precious water distills in drops, p. 29.

- “ The drops within a cesterne fell of stone,
 “ Which fram’d by nature, art had never none
 “ Halfe part so curious, &c.”

Some of these drops, with the ceremony of many spells, are infused by the Water-Nymphs into the lips of Marine, by which she is cured of her love.

From a close parallelism of thought and incident, it is clear that either Browne’s pastoral imitates Fletcher’s play, or the play the pastoral. Most of B. and Fletcher’s plays appeared after 1616. But there is unluckily no date to the first edition of the *Faithful Shepherdess*. It is, however, mentioned in Davies’s *Scourge of Folly*, 1611.

As Milton is supposed to have taken some hints in *Comus* from Peele’s *Old Wives Tale*, I may perhaps more reasonably claim an excuse for lengthening this note, by producing a passage not quite foreign to the text, from that writer’s play, entitled *The Love of*

And here and there thy banks upon
With groves of myrrh and cinnamon.

Come, Lady, while Heaven lends us grace,
Let us fly this curfed place,
Left the forcerer us entice 940
With fome other new device.
Not a wafte or needleft found,
Till we come to holier ground;
I fhall be your faithful guide
Through this gloomy covert wide, 945

King David and faire Bethfabe, &c. edit. 1599. 4to. Signat. B. B. ij.

“ May that fweet plaine that beares her pleafant weight
“ Be ftill enamel’d with difcouloured flowers;
“ The precious fount beare fande of pureft gold,
“ And for the peble, let the filuer ftreames,
“ That pierce earth’s bowels to maintaine her force,
“ Play upon rubies, faphires, chryfolites:
“ The brims let be embrac’d with golden curles
“ Of moffe.” WARTON.

Ver. 936. *And here and there thy banks upon
With groves of myrrh and cinnamon.*] The construction of thefe two lines is a little difficult; to crown her head with towers is true imagery; but to crown her head upon her banks, will fcarcely be allowed to be fo. I would therefore put a colon inftead of a comma at v. 935, and then read

“ And here and there thy banks upon
“ Be groves of myrrh and cinnamon.” SEWARD.

In v. 936, *banks* is the nominative cafe, as *head* was in the laft verfe but one. The fenfe and fyntax of the whole is, May thy *head* be crown’d round about with towers and terraces, and here and there [may] thy *banks* [be crown’d] upon with groves, &c. *Επιτέθειντο σοι αἱ ὄχθαι.* The phrafe is Greek. CALTON.

And not many furlongs thence
 Is your Father's residence,
 Where this night are met in state
 Many a friend to gratulate
 His wish'd presence; and beside 950
 All the swains, that there abide,
 With jigs and rural dance resort;
 We shall catch them at their sport,
 And our sudden coming there
 Will double all their mirth and chere; 955
 Come, let us haste, the stars grow high,
 But night fits monarch yet in the mid sky.

*The Scene changes, presenting Ludlow town and the
 President's castle; then come in Country Dancers,
 after them the Attendant Spirit, with the Two
 Brothers, and the Lady.*

SONG.

Sp. Back, Shepherds, back; enough your play,
 Till next sun-shine holiday:

Ver. 951. ———— *that there abide,*] So, in Milton's
 own editions. But the manuscript reading is, "that *near* abide:"
 which doctor Newton prefers.

Ver. 956. ———— *the stars grow high,*
But night fits monarch yet in the mid sky.] So, in
 Fletcher's play, A. ii. S. i. p. 145.

"Now while the moon doth *rule* the sky,
 "And the stars, whose feeble light
 "Give a pale shadow to the night,
 "Are up." WARTON.

Here be, without duck or nod, 960
 Other trippings to be trod
 Of lighter toes, and such court guise
 As Mercury did first devise,
 With the mincing Dryades,
 On the lawns, and on the leas. 965

Ver. 960. *Here be, without duck or nod,*] By *duck or nod*, we are to understand the affectation of obeisance. So, in *King Richard III.* A. i. S. iii.

“*Duck with French nods and apish courtesy.*”

Again, in *Lear*, A. ii. S. ii.

“*Than twenty filly ducking observants,*

“*That stretch their duties nicely.*”

Compare *Mids. N. Dr.* A. iii. S. i.

“*Nod to him, elves, and do him courtesies.*” WARTON.

Braithwait's *English Gentleman* shows us the contempt in which the *duck* was held: “But what is that which makes a man complete? It is not a scru'd face, an artfull cringe, or an Italionate *ducke*, that deserves so exquisite a title,” p. 324, 3d. edit. 1641.

Ibid. *Here be, without duck or nod,*

Other trippings to be trod

Of lighter toes, and such court guise

As Mercury did first devise,

With the mincing Dryades,] By *ducks and nods* our author alludes to the country people's awkward way of dancing. And, the two Brothers and the Lady being now to dance, he describes their elegant way of moving by *trippings, lighter toes, court guise, &c.* He follows Shakspeare, who makes Ariel tell Prospero, that his Maskers,

“*Before you can say, come and go,*

“*And breathe twice, and cry so, so,*

“*Each one, tripping on his toe,*

“*Will be here with mop and mow.*”

This second Song presents them to their Father and Mother.

Noble Lord, and Lady bright,
I have brought ye new delight;

And Oberon commands his Fairies,

“ Every elf, and fairy sprite,
“ Hop as *light* as bird from briar,
“ And this ditty after me
“ Sing, and dance it *trippingly*.”

The Dryads were Wood-Nymphs. But here the Ladies, who appeared on this occasion at the court of the lord president of the marches, are very elegantly termed *Dryades*. Indeed the prophet complains of the Jewish women for *mincing* as they go, *Isaiah*, iii. 16. But our author uses that word, only to express the neatness of their gait. PECK.

So Drayton, of the Lancashire lasses, *Polyolb.* S. xxvii. vol. iii. p. 1183.

—— “ Ye so *mincingly* that tread.”

Again, *ibid.* p. 1185.

“ Ye maids the hornpipe then so *mincingly* that tread.”

And in his *Eclogues*, where the word may hence be understood, vol. vii. p. 1417.

“ Now shepherds lay their winter-weeds away,
“ And in neat jackets *minsen* on the plain.”

And Jonson, *Cynth. Rev.* A. iii. S. iv.

—— “ Some *mincing* marmoset
“ Made all of clothes and face.”

And Shakspeare, *Merch. Ven.* A. iii. S. iv.

—— “ Turn two *mincing* steps
“ Into a manly stride.” WARTON.

Tripping and *trod*, as Mr. Warton observes, are technical terms. See *L'Allegro*, v. 33. And Chaucer, *Miller's Tale*, v. 220.

“ In twenty manir couth he *trip* and *daunce*.”

Here behold so goodly grown
 Three fair branches of your own ;
 Heaven hath timely tried their youth, 970
 Their faith, their patience, and their truth,
 And sent them here through hard assays
 With a crown of deathless praise,
 To triumph in victorious dance
 O'er sensual Folly and Intemperance. 975

The Dances [being] ended, the Spirit epiloguizes.

To *tread* a measure, that is, a dance, appears to have been the customary phrase, as in *Love's Lab. Lost*, A. v. S. ii. "Say to her, we have measured many miles, to *tread a measure* with her on this grass." And, in *As You Like It*, A. v. S. iv. "I have *trod a measure*." So Browne, in his *Brit. Past.* B. i. S. ii.

"Where fairies often did their *measures treade*."

Ver. 972. ———— *through hard assays*] Milton is fond of this expression. See *Par. Lost*, B. iv. 932.

"From *hard assays* and ill successes past."

See also *Par. Reg.* B. i. 264. and B. iv. 478. It is a frequent phrase in Fairfax's translation of Tasso. Chaucer also uses it, *Romaunt of the Rose*, v. 4350.

"But Love is of so *hard assaie*."

And Spenser, *Faer. Qu.* ii. iii. 12.

"He is a great adventurer, said he,

"That hath his sword *through hard assay* forgone."

So also, in the romance of *The Knight of the Sea*, bl. l. 1600, p. 236.

"Happie atchieuer of each *harde aduenture*,

"Illustrious Sea-knight, vnto thine *assaies*

"Fortune is bound &c."

Sp. To the ocean now I fly,
 And those happy climes that lie
 Where day never shuts his eye,
 Up in the broad fields of the sky :
 There I suck the liquid air
 All amidst the gardens fair

980

Ver. 976. *To the ocean now I fly, &c.*] This speech is evidently a paraphrase on Ariel's Song in the *Tempest*, A. v. S. i.

“ *Where the bee sucks, there suck I.*” WARBURTON.

Pindar in his second Olympick, and Homer in his fourth Odyssey, describe a happy island at the extremity of the ocean, or rather earth, where the sun has his abode, the sky is perpetually serene and bright, the west wind always blows, and the flowers are of gold. This luxuriant imagery Milton has dressed anew, from the classical gardens of antiquity, from Spenser's gardens of Adonis “fraught with pleasures manifold,” from the same gardens in Marino's *L'Adone*, Ariosto's garden of Paradise, Tasso's garden of Armida, and Spenser's bower of Blisse. The garden of Eden is absolutely Milton's own creation. WARTON.

Ver. 979. *Up in the broad fields of the sky :*] It may be doubted whether from Virgil, “*Aeris in campis latis*,” *Æn.* vi. 888. For at first he had written *plain* fields, with another idea : *A level* extent of verdure. WARTON.

He wrote *broad fields* from Fairfax, B. viii. st. 57.

“ *O'er the broad fields of heav'n's bright wildernesse.*”

Ver. 980. *There I suck the liquid air*] Thus Ubaldo, in Fairfax's *Tasso*, a good wizard, who dwells in the centre of the earth, but sometimes emerges, to breathe the purer air of mount Carmel. B. xiv. st. 43.

“ *And there in liquid ayre myself disport.*” WARTON.

Ver. 981. *All amidst the gardens fair*

Of Hesperus, and his daughters three] The daughters of Hesperus the brother of Atlas, first mentioned in Milton's manuscript as their father, had gardens or orchards which produced apples of gold. Spenser makes them the daughters of

Of Hesperus, and his daughters three
That sing about the golden tree:
Along the crisped shades and bowers

Atlas, *Faer. Qu.* ii. vii. 54. See Ovid, *Metam.* ix. 636. And Apollodor. *Bibl. L.* ii. §. 11. But what ancient fabler celebrates these damsels for their skill in singing? Apollonius Rhodius, an author whom Milton taught to his scholars, *Argon.* iv. 1396.

——— Ἴξον δ' ἱερὸν πῆδον ᾧ ἐνὶ Λάδων
Εἰσέτι πῶς χθιζὸν παγχρύσεια ῥύετο μῆλα,
Χῶρῳ ἐν' Ἀτλαντος ὄφεις· ἈΜΦΙ δὲ ΝΥΜΦΑΙ
ἙΣΠΕΡΙΔΕΣ ποίπνυον, ΕΦΙΜΕΡΟΝ ΑΕΙΔΟΥΣΑΙ.

Hence Lucan's virgin-choir, over-looked by the commentators, is to be explained, where he speaks of this golden grove, ix. 360.

——— “ fuit aurea filva,
“ Divitiisque graves et fulvo germine rami;
“ Virgineisque chorus, nitidi custodia luci,
“ Et nunquam somno damnatus lumina serpens, &c.”

Milton frequently alludes to these ladies, or their gardens, *Par. Lost*, B. iii. 568, Ib. iv. 520, Ib. viii. 631, *Par. Reg.* B. ii. 357. And the Mask before us, v. 392. WARTON.

Euripides, Milton's favourite tragick poet, as Mr. Dunster has observed, celebrates the daughters of Hesperus under the title of ὙΜΝΩΔΕΣ ΚΟΡΑΙ, *Herc. Fur.* v. 393. See also *Hippolytus*, v. 750.

ἙΣΠΕΡΙΔΩΝ δ' ἐπὶ μηλόσπορον ἀκλάν
Ἀνύσαιμι τᾶν ΑΟΙΔΑΝ.

Ver. 983. ——— the golden tree:] Many say that the apples of Atlas's garden were of gold: Ovid is the only ancient writer that says the trees were of gold, *Metam.* iv. 636.

WARTON.

Ver. 984. Along the crisped shades] Milton had changed his ideas of a garden, when he wrote the *Par. Lost*, where the brooks, but not the shades, are crisped. In the *Tempest*, we have the “ crisp channels” of brooks, A. iv. S. i. Perhaps in the same sense as in *Par. Lost*, B. iv. 237. “ The crisped brooks,” which are said to run with mazy errour, v. 239. So, in the *First Part of Henry IV.* A. i. S. iv. “ The Severn hides his crisped head

Revels the spruce and jocund Spring ; 985
 The Graces, and the rosy-bosom'd Hours,
 Thither all their bounties bring ;
 There eternal Summer dwells,
 And West-Winds, with musky wing,

in the hollow bank." Yet I will not deny, that the surface of water *curled* by the wind may be signified. Jonson says of Zephyr in his *Masques*, vol. vi. p. 26.

" The rivers run as *smoothed* by his hand,

" Only their heads are *crisp'd* by his stroke."

In the present instance, the meaning of *crisp'd* is plainly to be seen by the context. WARTON.

Ver. 988. " That *there eternal Summer dwells*," The Errata of Milton's own edition, 1673, direct *That* to be omitted. This is not attended to by Tonson, edit. 1695. *That* is omitted by Tickell and Fenton, and silently re-adopted by doctor Newton. I retain the poet's own last correction. WARTON.

That is omitted in Tonson's edition of 1713, but not in his edition of 1705.

Ibid. *There eternal Summer dwells*,] So Fletcher, *Faithful Shep.* A. iv. S. i. p. 163.

" On this bower may *ever dwell*

" *Spring and Summer*." WARTON.

Compare R. Niccols's description of the Bower of Blisse, *The Cuckow*, 1607. p. 10.

" *For there eternal Spring doth ever dwell,*

" Ne they of other season ought can tell."

Ver. 989. *And West-Winds, with musky wing, &c.*] So, in the approach to Armida's garden in Fairfax's *Tasso*, b. xv. ft. 53.

" The windes breath'd spikenard, myrrhe, and balme around."

Again, B. xviii. ft. 15.

" The aire that balme and nardus breath'd vnseene."

WARTON.

About the cedar'n alleys fling 990
 Nard and Cassia's balmy smells.
 Iris there with humid bow
 Waters the odorous banks, that blow
 Flowers of more mingled hew
 Than her purpled scarf can shew ; 995

Drummond also mentions an "*odoriferous* clime,

" Where the all-cheering emperour of time

" Makes spring the *cassia*, *nard*, and fragrant *balme*."

Poems, 1616. And he has "*musked Zephyrs*." Compare also Sylvester, *Du Bart.* ed. *supr.* p. 171. of the climate of Eden, which "*Zephyr* fills with *musk* and amber *smells*." And p. 172. "*Zephyr* did sweet *musky* sighes afford."

Ver. 990. ————— *alleys* fling &c.] In a poem by H. Peacham, the *Period of Mourning*, in *Memorie* of Prince Henry, &c. Lond. 1613. *Nupt. Hymn.* i. st. 3. of the vallies.

" And every where your odours *fling*."

So, in *Par. Lost*, viii. 517. "*Flung* rose, *flung* odours."

WARTON.

Compare Drayton, *Nymph.* iii. p. 27. ed. 1630.

" Whilst fresh Ver is *flinging*

" Her bounties abroad."

Ver. 992. ————— *humid bow*] So, in *Par. Lost*, B. iv. 150. " Fair evening cloud, or *humid bow*."

Ver. 993. *Blow* is here actively used, as in B. and Fletcher's *Lover's Progreſs*, A. ii. S. i. vol. v. p. 380.

" The wind that *blows* the April-flowers not softer."

That is, " makes the flowers blow." So, in Jonson's *Mask at Highgate*, 1604. *Works*, ut *supr.* p. 882. edit. 1616.

" For these, Favonius here shall *blow*

" New *flowers*, which you shall see to grow." WARTON.

Ver. 995. *Than her purpled scarf can shew* ;] Drummond has the " funne's skarlet *scarfe*," and "*scarfe* of cloud," *Poems*, ut *supr.*

And drenches with Elysian dew
 (Lift, mortals, if your ears be true,)
 Beds of hyacinth and roses,
 Where young Adonis oft reposes,

Purpled is fringed, or, embroidered. Fr. *Pourfile*. Thus in
Piers Plowman, P. ii.

“ I was ware of a woman worthlyich clothed

“ *Purfilid* with pelure the finest upon erthe.”

And in Chaucer, *Monk's Prologue*.

“ I see his sleeves *purfilid* at the hande

“ With grys, and that the finest in the lande.”

See also Spenser, *Faer. Qu.* i. ii. 13. and ii. iii. 26.

Ver. 996. *And drenches with Elysian dew*] As in *Par. Lost*,
 B. xi. 367. The Angel says to Adam,

—— “ Let Eve, for I have *drench'd* her eyes,

“ Here sleep below.”

That is, with the *dews* of sleep, not with tears. Again, by
drench, where it may be construed equivocally, understand a
soaking, not a *draught*, B. ii. 73.

—— “ if the sleepy *drench*

“ Of that forgetful lake benumm not still.”

And in *Macbeth*, A. i. S. vii.

—— “ when in swinish sleep

“ Their *drenched* natures lie, as in a death.” WARTON.

Ver. 997. ———— *if your ears be true,*] Intimating that
 this *Song*, which follows, of Adonis, and Cupid and Psyche, is
 not for the profane, but only for *well purged ears*. See Upton's
Spenser, Notes on B. iii. C. vi. HURD.

See also Note on *Arcades*, v. 72. So the Enchanter, above,
 at v. 784, has “ neither *ear* nor *soul* to apprehend” sublime
 mysteries. His *ear* no less than his *soul*, was impure, unpurged,
 and unprepared. WARTON.

Ver. 998. *Beds of hyacinth and roses,*

Where young Adonis oft reposes,] Mr. Warton cites
 these rhymes from Drayton, *Mus. Elys. Nym.* iv. vol. iv. p. 1481.

Waxing well of his deep wound 1000
 In slumber soft, and on the ground
 Sadly fits the Assyrian queen :
 But far above in spangled sheen
 Celestial Cupid, her fam'd son, advanc'd,
 Holds his dear Psyche sweet entranc'd, 1005
 After her wandering labours long,
 Till free consent the Gods among
 Make her his eternal bride,
 And from her fair unspotted side

“ O I could wish this place was strew'd with *roses*,
 “ Whereon my Cloris her sweet selfe *reposes*.”

Mr. Dunster cites the same from Sylvester, *Du Bart.* ed. supr. p. 180, of Adam in Paradise :

“ Here underneath a fragrant hedge *reposes*,
 “ Full of all kinds of sweet all-colour'd *roses*.”

But, if Milton had any preceding writer in his mind, I am inclined to think Marlowe's *Passionate Shepherd* might suggest the “ beds of roses,” ver. 9.

“ There will I make thee *beds of roses*,
 “ With a thousand fragrant posies :”

So, in *L'Allegro*, v. 21. “ On *beds* of violets blue and fresh-blown *roses*.”

Ver. 1001. See Spenser's *Astrophel*, st. 48. WARTON.

Ver. 1002. ——— *the Assyrian queen* :] Venus is called the *Assyrian Queen*, because she was first worshipped by the Assyrians. See Pausanias, *Attic.* lib. i. cap. xiv. NEWTON.

Tickell and Fenton read “ the *Cyprian queen*.”

Ver. 1003. ——— *in spangled sheen*] *Mids. N. Dream*, A. ii. S. i.

“ By fountain clear, or *spangled star-light sheen*.”

Two blisful twins are to be born,
Youth and Joy ; so Jove hath sworn.

But now my task is smoothly done,
I can fly, or I can run,

Ver. 1010. Undoubtedly Milton's allusion at large, is here to Spenser's allegorical garden of Adonis, *Faer. Qu.* iii. vi. 46. seq. But at the same time, his mythology has a reference to Spenser's *Hymne of Love*, where *Love* is feigned to dwell "in a paradise of all delight," with Hebe, or Youth, and the rest of the darlings of Venus, who sport with his daughter Pleasure. For the fable and allegory of Cupid and Psyche, see Fulgentius, iii. 6. And Apuleius for Psyche's *wandering labours long*.

WARTON.

Ver. 1012. *But now my task is smoothly done, &c.*] So Shakspeare's Prospero, in the Epilogue to the *Tempest*.

"Now my charmes are all o'erthrown, &c."

And thus the Satyr, in Fletcher's *Faithful Shepherdess*, who bears the character of our Attendant Spirit, when his office or commission is finished, displays his power and activity, promising any further services. S. ult. p. 195. The reader shall compare Milton's chaste dignity on this occasion, with Fletcher's licentious indulgence of a warmer fancy.

"What new service now is meetest
"For the Satyr? Shall I stray
"In the middle air, and stay
"The sailing rack, or nimbly take
"Hold by the moon, and gently make
"Suit to the pale queen of night
"For a beam to give thee light?
"Shall I dive into the sea.
"And bring thee coral, making way
"Through the rising waves, that fall
"In snowy fleeces? Dearest, shall
"I catch thee wanton fauns, or flies
"Whose woven wings the summer dyes
"Of many colours? Get thee fruit,
"Or steal from Heaven old Orpheus' lute.

Quickly to the green earth's end,
 Where the bow'd welkin flow doth bend; 1015
 And from thence can soar as soon
 To the corners of the moon.

" All these I'll venture for, and more,

" To do her service all these woods adore."

Cl. " No other service, Satyre, but thy watch

" About these *thickets*, lest *harmless* people catch

" *Mischief*, or sad *mischance*."

Sat. " Holy Virgin, I will dance

" Round about these woods, as quick

" As the breaking light, and prick

" Down the lawns, and down the vales,

" Faster than the windmill failes,

" So I take my leave, &c."

And, at his assumption of this office, he had before said, A. i. S. i.

" I must go, and I must run,

" Swifter than the fiery sun," WARTON.

Ver. 1014. *The green earth's end*,] Cape de Verd Isles.

SYMPSON.

Ver. 1015. *Where the bow'd welkin flow doth bend*;] A curve which bends, or descends *slowly*, from its great sweep. *Bending* has the same sense, of Dover cliff, in *K. Lear*, A. iv. S. i.

" There is a cliff, whose high and *bending* head

" Looks fearfully on the confined deep,"

And, in the *Faithful Shepherdess*, "*bending* plain," p. 105. Jonson has "*bending* vale," vii. 39. WARTON.

Sylvester, as Mr. Dunster observes, has the "*heaven's bow'd arches*," Du Bart. edit. supr. p. 149. The phrase may have originated from *Psalms* cxliv. 5. "*Bow thy heavens, O Lord*;" which Sandys thus paraphrases:

" Great God, stoop from the *bending* skies."

Ver. 1016. *And from thence can soar as soon*

To the corners of the moon,] Oberon says of the swiftness of his Fairies, *Mids. N. Dr.* A. iv. S. i,

Mortals, that would follow me,
 Love Virtue ; she alone is free :
 She can teach ye how to clime
 Higher than the sphery chime ;

1020

“ We the globe can compass soon
 “ Swifter than the wandering moon.”

And Puck's Fairy, *ibid.* A. ii. S. i.

“ I do wander every where,
 “ Swifter than the moones sphere.”

And Drayton, *Nymphid.* vol. 2. p. 552.

“ Whence lies a way up to the moon,
 “ And thence the Faery can as soon, &c.”

Compare also *Macbeth*, A. iii. S. v.

“ Upon the *corner* of the *moon*
 “ There hangs a vaporous drop profound.”

We plainly discern Milton's track of reading. WARTON.

Ver. 1020. Dr. Warburton has observed, that the *four last verses* furnished Pope with the thought for the conclusion of his Ode on St. Cecilia's day. A prior imitation may be traced in the close of Dryden's Ode.

Ver. 1021. ——— the sphery chime ;] *Chime*, Ital. *Cima*. Yet he uses *chime* in the common sense, *Ode Nativ.* v. 128. He may do so here, but then the expression is licentious, I suppose for the sake of the rhyme. HURD.

The *sphery chime* is the *musick of the spheres*. As in Machin's *Dumbe Knight*, 1608, Reed's *Old Plays*, vol. iv. 447.

“ It was as silver as the *chime* of *spheres*.”

Sphery occurs in *Mids. N. Dream*, A. ii. S. vii. “ Hermia's *sphery eyne*.” WARTON.

Herrick thus addresses *Musick* in a Song, *Hesperid.* 1648, p. 116.

—— “ Fall down, from those thy *chiming spheres*,
 “ To charme our souls.”

Or if Virtue feeble were,
Heaven itself would stoop to her *.

Ver. 1022. The *Moral* of this poem is very finely summed up in the six concluding lines. The thought, contained in the *two last*, might probably be suggested to our author by a passage in the *Table of Cebes*, where Patience and Perseverance are represented stooping and stretching out their hands to help up those, who are endeavouring to climb the craggy hill of Virtue, and yet are too feeble to ascend of themselves. THYER.

“ Had this learned and ingenious Critick duly reflected on the lofty mind of Milton ‘smit with the love of sacred song,’ and so often and so sublimely employed on topicks of religion, he might readily have found a subject, to which the Poet obviously and divinely alludes in these concluding lines, without fetching the thought from the *Table of Cebes*.

“ In the preceding remark, I am convinced Mr. Thyer had no ill intention: but, by overlooking so clear and pointed an allusion to a subject, calculated to kindle that lively glow in the bosom of every Christian which the Poet intended to excite, and by referring it to an image in a profane author, he may, beside stifling the sublime effect so happily produced, afford a handle to some, in these ‘evil days,’ who are willing to make the religion of Socrates and Cebes (or that of Nature) supersede the religion of Christ.

“ *The Moral of this poem is, indeed, very finely summed up in the six concluding lines; in which, to wind up one of the most elegant productions of his genius, ‘the Poet’s eye, in a fine phrenzy rolling,’ threw up its last glance to Heaven, in rapt contemplation of that stupendous Mystery, whereby He, the lofty theme of Paradise Regained, stooping from above all height, ‘bowed the Heavens, and came down’ on Earth, to atone as Man for the Sins of Men, to strengthen feeble Virtue by the influence of his Grace, and to teach Her to ascend his throne.*”

For the preceding Note I am indebted, as I formerly stated, to the Rev. Mr. Egerton.

The last line had been written thus by Milton:

“ Heaven itself would *bow* to her.”

He altered *bow* to *stoop*, because the latter word expresses greater condescension. So, in his *Ode on the Passion*, he applies, to the Son of God when he took our nature upon him, the phrase “*stooping his regal head.*” Thus Crashaw says, *Poems*, ed. Paris, 1652, p. 15, that Christ’s “all-embracing birth

“Lifts earth to heauen, *STOOPES* *heauen* to earth.”

The Attendant Spirit, it may be added, opens the poem with a description of the rewards which Virtue promises, “after this mortal life, to her true servants:” The poem, therefore, may be considered more perfect, in closing, as it commenced, with the solemn and impressivè sentiments of Scripture.

* In the peculiar disposition of the story, the sweetness of the numbers, the justness of the expression, and the moral it teaches, there is nothing extant in any language like the *Mask of Comus*.

TOLAND.

Milton’s *Juvenile Poems* are so no otherwise, than as they were written in his younger years; for their Dignity and Excellence they are sufficient to have set him among the most celebrated of the Poets, even of the Ancients themselves: his *Mask* and *Lycidas* are perhaps superiour to all in their several kinds.

RICHARDSON.

Comus is written very much in imitation of Shakspeare’s *Tempest*, and the *Faithful Shepherdess* of Fletcher; and though one of the first, is yet one of the most beautiful of Milton’s compositions.

NEWTON.

Milton seems in this poem to have imitated Shakspeare’s manner more than in any other of his works; and it was very natural for a young author, preparing a piece for the stage, to propose to himself for a pattern the most celebrated master of English dramatick poetry. THYER.

Milton has here more professedly imitated the manner of Shakspeare in his fairy scenes, than in any other of his works: and his poem is much the better for it, not only for the beauty, variety, and novelty of his images, but for a brighter vein of poetry, and

an ease and delicacy of expression very superiour to his natural manner. WARBURTON.

If this *Mask* had been revised by Milton, when his ear and judgement were perfectly formed, it had been the most exquisite of all his poems. As it is, there are some puerilities in it, and many inaccuracies of expression and versification. The two editions of his Poems are of 1645 and 1673. In 1645, he was, as he would think, *better* employed. In 1673, he would condemn himself for having written such a thing as a *Mask*, especially for a great lord, and a sort of vice-roy. HURD.

The greatest of Milton's juvenile performances is the *Mask of Comus*, in which may very plainly be discovered the dawn or twilight of *Paradise Lost*. Milton appears to have formed very early that system of diction, and mode of verse, which his maturer judgement approved, and from which he never endeavoured nor desired to deviate.

Nor does *Comus* afford only a specimen of his language; it exhibits likewise his power of description and his vigour of sentiment, employed in the praise and defence of virtue. A work more truly poetical is rarely found; allusions, images, and descriptive epithets, embellish almost every period with lavish decoration. As a series of lines, therefore, it may be considered as worthy of all the admiration with which the votaries have received it.

As a drama it is deficient. The action is not probable. A Masque, in those parts where supernatural intervention is admitted, must indeed be given up to all the freaks of imagination; but, so far as the action is merely human, it ought to be reasonable, which can hardly be said of the conduct of the two Brothers; who, when their Sister sinks with fatigue in a pathless wilderness, wander both away together in search of berries too far to find their way back, and leave a helpless Lady to all the sadness and danger of solitude. This however is a defect overbalanced by its convenience.

What deserves more reprehension is, that the prologue spoken in the wild wood by the Attendant Spirit is addressed to the audience; a mode of communication so contrary to the nature of dramattick representation, that no precedents can support it.

The discourse of the Spirit is too long ; an objection that may be made to almost all the following speeches ; they have not the sprightliness of a dialogue animated by reciprocal contention, but seem rather declamations deliberately composed, and formally repeated, on a moral question. The auditor therefore listens as to a lecture, without passion, without anxiety.

The song of Comus has airiness and jollity ; but, what may recommend Milton's morals as well as his poetry, the invitations to pleasure are so general, that they excite no distinct images of corrupt enjoyment, and take no dangerous hold on the fancy.

The following soliloquies of Comus and the Lady are elegant, but tedious. The song must owe much to the voice, if it ever can delight. At last the Brothers enter, with too much tranquillity ; and when they had feared lest their Sister should be in danger, and hoped that she is not in danger, the Elder makes a speech in praise of Chastity, and the Younger finds how fine it is to be a Philosopher.

Then descends the Spirit in form of a Shepherd ; and the Brother, instead of being in haste to ask his help, praises his singing, and enquires his business in that place. It is remarkable, that at this interview the Brother is taken with a short fit of rhyming *. The Spirit relates that the Lady is in the power of Comus ; the Brother moralises again ; and the Spirit makes a long narration, of no use because it is false, and therefore unfuitable to a good Being.

In all these parts the language is poetical, and the sentiments are generous ; but there is something wanting to allure attention.

The dispute between the Lady and Comus is the most animated and affecting scene of the drama, and wants nothing but a brisker reciprocation of objections and replies to invite attention, and detain it.

The songs are vigorous, and full of imagery ; but they are harsh in their diction, and not very musical in their numbers.

Throughout the whole, the figures are too bold, and the language too luxuriant for dialogue. It is a Drama in the Epick style, inelegantly splendid, and tediously instructive. JOHNSON.

* *a short fit of rhyming.*] But Milton, in this respect, followed Fletcher and Jonson. See the Note on ver. 494.

Milton's *Comus* is, I think, one of the finest productions of modern times, and I don't know whether to admire most the poetry of it or the philosophy, which is of the noblest kind. The subject of it I like better than that of the *Paradise Lost*, which, I think, is not human enough to touch the common feelings of humanity, as poetry ought to do; the Divine Personages he has introduced are of too high a kind to act any part in poetry, and the scene of the action is, for the greater part, quite out of Nature. But the subject of the *Comus* is a fine Mythological Tale, marvellous enough, as all poetical subjects should be, but at the same time human. He begins his piece in the manner of Euripides, and the descending Spirit that prologises, makes the finest and grandest opening of any theatrical piece that I know, ancient or modern. The conduct of the piece is answerable to the beginning, and the versification of it is finely varied by short and long verses, blank and rhyming, and the sweetest songs that ever were composed; nor do I know any thing in English Poetry comparable to it in this respect, except Dryden's Ode on St. Cecilia; which, for the length of the piece, has all the variety of versification that can well be imagined. As to the style of *Comus*, it is more elevated, I think, than that of any of his writings, and so much above what is written at present, that I am inclined to make the same distinction in the English Language, that Homer made of the Greek in his time; and to say, that Milton's language is the language of the gods; whereas we of this age speak and write the language of mere mortal men.

If the *Comus* was to be properly represented, with all the decorations which it requires, of machinery, scenery, dress, musick, and dancing, it would be the finest exhibition that ever was seen upon any modern stage. But I am afraid, with all these, the principal part would be still wanting; I mean, players that could wield the language of Milton, and pronounce those fine periods of his, by which he has contrived to give his poetry the beauty of the finest prose composition, and without which there can be nothing great or noble in composition of any kind. Or if we could find players who had breath and organs (for these, as well as other things, begin to fail in this generation), and sense and taste enough, properly to pronounce such periods, I doubt it would not be easy to find an audience that could relish them, or perhaps they would

not have attention and comprehension sufficient to connect the sense of them, being accustomed to that trim, spruce, short cut of a style, which Tacitus, and his modern imitators, French and English, have made fashionable. LORD MONBODDO.

In poetical and picturesque circumstances, in wildness of fancy and imagery, and in weight of sentiment and moral, how greatly does *Comus* excel the *Aminta* of Tasso, and the *Pastor Fido* of Guarini, which Milton, from his love of Italian poetry, must frequently have read! *Comus*, like these two, is a Pastoral Drama; and I have often wondered it is not mentioned as such.

DR. J. WARTON.

We must not read *Comus* with an eye to the stage, or with the expectation of dramatick propriety. Under this restriction the absurdity of the Spirit speaking to an audience in a solitary forest at midnight, and the want of reciprocation in the dialogue, are overlooked. *Comus* is a suite of Speeches, not interesting by discrimination of character; not conveying a variety of incidents, nor gradually exciting curiosity: but perpetually attracting attention by sublime sentiment, by fanciful imagery of the richest vein, by an exuberance of picturesque description, poetical allusion, and ornamental expression. While it widely departs from the grotesque anomalies of the Mask now in fashion, it does not nearly approach to the natural constitution of a regular Play. There is a chastity in the application and conduct of the machinery: and Sabrina is introduced with much address, after the Brothers had imprudently suffered the enchantment of *Comus* to take effect. This is the first time the old English Mask was in some degree reduced to the principles and form of a rational composition; yet still it could not but retain some of its arbitrary peculiarities. The poet had here properly no more to do with the Pathos of Tragedy, than the Character of Comedy: nor do I know that he was confined to the usual modes of theatrical interlocution. A great critick observes, that the dispute between the Lady and *Comus* is the most animated and affecting scene of the piece. Perhaps some other scenes, either consisting only of a soliloquy, or of three or four speeches only, have afforded more true pleasure. The same critick thinks, that in all the moral dialogue, although the language is poetical, and the sentiments generous, something

is still wanting to *allure attention*. But surely, in such passages, sentiments so generous, and language so poetical, are sufficient to rouse all our feelings. For this reason I cannot admit his position, that *Comus* is a drama *tediously instructive*. And if, as he says, to these ethical discussions the auditor listens, as to a lecture, without passion, without anxiety, yet he listens with elevation and delight. The action is said to be improbable: because the Brothers, when their Sister sinks with fatigue in a pathless wilderness, wander both away together in search of berries, too far to find their way back, and leave a helpless Lady to all the sadness and danger of solitude. But here is no desertion, or neglect of the Lady. The Brothers leave their Sister under a spreading pine in the forest, fainting for refreshment: they go to procure berries or some other fruit for her immediate relief, and, with great probability, lose their way in going or returning. To say nothing of the poet's art, in making this very natural and simple accident to be productive of the distress, which forms the future business and complication of the fable. It is certainly a fault, that the Brothers, although with some indications of anxiety, should enter with so much tranquillity, when their Sister is lost, and at leisure pronounce philosophical panegyrics on the mysteries of virginity. But we must not too scrupulously attend to the exigencies of situation, nor suffer ourselves to suppose that we are reading a play, which Milton did not mean to write. These splendid insertions will please, independantly of the story, from which however they result; and their elegance and sublimity will overbalance their want of place. In a Greek Tragedy, such sentimental harangues, arising from the subject, would have been given to a Chorus.

On the whole, whether *Comus*, be or be not, deficient as a drama, whether it is considered as an Epick Drama, a series of lines, a Mask, or a poem, I am of opinion, that our author is here only inferior to his own *Paradise Lost*. WARTON.

Milton's *Comus* is, in my judgement, the most beautiful and perfect poem of that sublime genius. WAKEFIELD.

Perhaps the conduct and conversation of the Brothers, which Mr. Warton blames, may not be altogether indefensible.

They have lost their way in a forest at night, and are in "the want of light and noise." It would now be dangerous for them

to run about an unknown wilderness; and, if they should separate, in order to seek their Sister, they might lose each other. In the uncertainty of what was their best plan, they therefore naturally wait, expecting to hear perhaps the cry of their lost Sister, or some noise to which they would have directed their steps. The Younger Brother anxiously expresses his apprehensions for his Sister. The Elder, in reply, trusts that she is not in danger, and, instead of giving way to those fears, which the Younger repeats, expatiates on the strength of Chastity; by the illustration of which argument he confidently maintains the hope of their Sister's safety, while he beguiles the perplexity of their own situation.

It has been observed, that *Comus* is not calculated to shine in theatrick exhibition for those very reasons which constitute its essential and specifick merit. The *Pastor Fido* of Guarini, which also ravishes the reader, and *The Faithful Shepherdess* of Fletcher, could not succeed upon the Stage. However, it is sufficient, that *Comus* displays the true sources of poetical delight and moral instruction, in its charming imagery, in its original conceptions, in its sublime diction, in its virtuous sentiments. Its few inaccuracies weigh but as dust in the balance against its general merit. And, in short, (if I may be allowed respectfully to differ from the high authority of a preceding note,) I am of opinion, that this enchanting Poem, or Pastoral Drama, is both gracefully splendid, and delightfully instructive.

*Original Various Readings of Comus,**From Milton's MS, in his own hand.*

STAGE-DIRECTION. "*A guardian spirit or dæmon*" [enters.]
 After v. 4, "*In regions mild, &c.*" These lines are inserted, but crossed.

*Amidst th' Hesperian gardens, on whose banks
 Bedew'd with nectar and celestiall songs,
 Eternall roses grow, and hyacinth,
 And fruits of golden rind, on whose faire tree
 The scalie-harrest dragon ever keeps
 His uninchanted eye; around the verge
 And sacred limits of this blisful isle,
 The jealous ocean, that old river, windes
 His farre extended armes, till with steepe fall
 Halfe his wast flood the wild Atlantique fills,
 And halfe the slow unfadom'd stygian poole.
 But soft, I was not sent to court your wonder
 With distant worlds, and strange removed climes.
 Yet thence I come, and oft from thence behold.*

In the third of the preceding lines, "*Eternal roses yeeld*" had been also written, and then "*bloome;*" both which are crossed, and *grow* remains. After *stygian poole* the following lines, through which the pen is drawn, occur:

*I doubt me, gentle mortalls, these may seeme
 Strange distances to heare and unknowne climes.*

Then follows in the margin, *But soft &c.*

Ver. 5. — the smoke and stir of this dim narrow spot.

After v. 7. "*Strive to keep up, &c.*" this line was inserted, but crossed,

*Beyond the writtten date of mortall change. **

* Dr. Warburton thinks this line necessary to the justness of the thought in v. 7. Dr. Newton contends that it is better omitted. The *written date*, as Doctor Warburton observes, means Scripture, in which is recorded the abridged date of human life.

Ver. 14. That *shews* the palace of æternity.
 Ver. 18. But to my *buisnesse* now. Neptune *whose* sway.
 Ver. 21. The rule and title of each sea-girt isle.
 Ver. 28. The greatest and the best of all *his* empire.
 Ver. 45. By old or modern bard, in hall or bowre.
 Ver. 58. Which therefore she brought up and nam'd him Comus.
 In the margin, *whome*.

Ver. 62. And in thick *covert* of black *shade* imbower'd
 Excels his mother at her *potent* art.

Covert is written first, then *shelter*.

Ver. 67. For most doe taste through *weake* intemperate thirst.
 Ver. 72. All other parts remaining as *before*.
 Ver. 90. *Neerest* and likeliest to give *præsent* aide.
 Ver. 92. Of *virgin* steps. I must be viewlesse now.
Virgin is expunged for *hatefull*.

STAGE-DIRECTION. "Goes out.—Comus enters with a charming rod and glasse of liquor, with his rout *all* headed like *some* wild beasts; *thire* garments, some like *men's* and some like *women's*. They come *on* in a *wild* and *antick* fashion. *Intrant Κωμάζοντες.*"

Ver. 97. In the steepe *Tartarian* streame.

Ver. 99. Shoots against the *northern* pole.

Dusky is a marginal correction.

Ver. 108. And *quick* *Larw* with her scrupulous head.

Ver. 114. Lead with swift round the months and years.

Ver. 117. And on the *yellow* sands and shelves.

Yellow is altered to *tawny*.

Ver. 122. Night *has* better sweets to prove.

Ver. 133. And makes a *blot* of nature.

Again,

And *throws* a *blot* ore all the aire.

Ver. 63. "Potent art" are Shakspeare's words, and better than "mighty art." WARBURTON.

See also Drayton's *Barons Warres*, 1627, c. iii. st. 8.

"Thus, like Medea, sat shee in her cell,

"Which shee had circled with her *potent* *charmes*."

Ver. 117. So, in the *Tempest*, A. i. S. ii.

"Come unto these *yellow* *sands*."

Ver. 134. Stay thy *po'isht* ebon chaire
 Wherein thou rid'st with Hecaté,
And favour our close jocondrie.
 Till all thy dues bee done, and *nought* left out.

Ver. 144. *With a light and frolick round.*

STAGE-DIRECTION. "The measure, in a wild, rude, and wanton
antick."

Ver. 145. Breake off, breake off, I *hear* the different pace
 Of some chaste footing neere about this ground;
 Some virgin sure benighted in these woods,
 For so I can distinguish by myne art.
 Run to your shrouds within these braks and trees,
 Our number may affright.—

This disposition is reduced to the present context: then follows a
 STAGE-DIRECTION. "*They all scatter.*"

Ver. 151. — Now to my *trains*,
 And to my *mother's charmes*.—

Ver. 153. — Thus I hurle
 My *powder'd* spells into the spungie air,
 Of power to cheat the eye with *sleight* illusion,
 And give it false præsentments, *else* the place.

And *blind* is written for *sleight*.

Ver. 164. And hugge him into *nets*.—

Ver. 170. — If *my* ear be true.

Ver. 175. When for their teeming flocks, and *garners* full,

Ver. 176. — they *adore* the bounteous Pan.

Praise had been first written and crossed through; and *adore*
 written over it, but also crossed; and a line drawn under to
 signify that the original word should be restored. Mr. Whiter,
 in his learned *Specimen of a Commentary on Shakspeare*, first noticed
 this method of emendation, adopted by the poet. See the *Specimen*,
 pp. 132—134.

Ver. 181. In the blind *alleys* of this *arched* wood.

Ver. 152. Rightly altered to *wily trains*; for the charms described are not
 from the classical pharmacopœia, but the Gothick. WARBURTON.

Ver. 175. Altered with judgment to *granges*. Two rural scenes of festivity
 are alluded to, the Spring [*teeming flocks*], and the Autumn [*granges full*],
 sheep-shearing, and harvest-home. But the time, when the *garners* are full, is
 in Winter, when the corn is thrashed. WARBURTON.

Ver. 190. Rose from the hindmost wheeles of Phœbus' *chaire*.

Ver. 193. They had engag'd thire *youthly* steps too farre
To the *soone-parting light*, and *envious darkness*
Had *stolne* them from me.—

Ver. 199. With everlasting oyle to give *thire* light.

Ver. 208. And ayrie touns that *lure night-wanderers*.

Ver. 214. Thou *flittering* angel girt with golden wings,
And thou *unspotted* forme of chastity,
I see ye visibly, and *while I see yee*,
This duskye hollow is a paradise,

And heaven gates ore my head: now I beleeve.

Ver. 219. Would send a glistering *cherub*, if need were.

Ver. 229. Prompt me; and they perhaps are not far *hence*.

Ver. 231. Within thy ayrie *cell*.

Cell is in the margin.

Ver. 243. *And give resounding grace*, is written in the margin of the manuscript; and the former part of the line, which regularly concluded the Song, is blotted out with great care; but enough, I think, remains to show that the poet, and not Lawes, wrote *And hold a counterpointe*.

Before Comus speaks at v. 244, is this STAGE-DIRECTION.

“*Comus looks in and speaks.*”

Ver. 252. Of darknesse till *she* smil'd.—

Ver. 254. Culling their *powerfull* herbs.

Ver. 257. — Scylla *would weepe*,
Chiding her barking waves into attention.

It was at first *And chide*.

Ver. 268. *Liv'st* here with Pan and Sylvan.—

Ver. 270. To touch the *prospering* growth of this tall wood.

Ver. 279. Could that divide you from *thire* ushering *hands*.

Ver. 280. They left me *wearied* on a grassie turf.

Ver. 304. To help you find them *out*.

Ver. 310. Without sure *steerage* of well practiz'd feet.

Ver. 312. Dingle or bushie dell of this *wide* wood,

In a different hand “*wild wood.*”

Ver. 270. Altered with judgement to *prosperous*; for *tall wood* implies *full grown*, to which *prosperous* agrees, but *prospering* implies it not to be full grown.

WARBURTON.

Ver. 316. Within these *sbroudie* limits.—

Ver. 321. Till further quest *be made*.

Ver. 323. *And* smoakie rafters.

Ver. 326. *And is pretended yet*.

Ver. 327. Less warranted than this *I cannot be*.

Ver. 329. — Square *this* tryal.

After v. 330, STAGE-DIRECTION. “*Exeunt.—The two Brothers Enter.*”

Ver. 340. With *a* long-levell’d rule of streaming light.

Ver. 349. In this *sad* dungeon of innumerable boughs.

But first *lone*, then *sad*, and lastly *close*.

Ver. 352. From the chill dew, *in this dead solitude?*

Perhaps some cold banke is her boulder now,

Or ’gainst the rugged barke of some broad elme

She leans her thoughtfull head *musing at our unkindnesse:*

Or *lost* in wild amazement and affright,

So fares, as did forsaken Proserpine,

When the big rowling flakes of *pitchie clouds*

And darknesse wound her in.

1 Br. Peace, brother, *peace*. I do not think my sister, &c.

Dead solitude is also *surrounding wild*. Some of the additional lines (v. 350—366.) are on a separate slip of paper.

Ver. 361. *Which*, grant they be so, &c.

Ver. 362. — *The date of grief*.

Ver. 365. *This self-delusion*.

Ver. 371. Could stirre the *stable* mood of her calme thoughts.

Ver. 376. Oft seeks to *solitarie* sweet retire.

Ver. 383. Walks in *black vapours*, though the noon-tide brand
Blaze in the summer-solstice.

Ver. 388. — of men or heards.

Ver. 390. For who would rob a hermit of his *beads*,
His books, or his *haire gowne*, or maple-dish?

Ver. 400. — Bid me *think*.

Ver. 403. Uninjur’d in this *vast* and *hideous wild*,

At first “this *wide surrounding wast*,”

Ver. 371. *Stable* gives the idea of *rest*, when the poet was to give the idea of *action* or *motion*, which *constant* does give. WARBURTON.

Ver. 409. Secure, without all doubt or *question*: no,
I could be willing, though now i' th' darke, to trie
A tough encounter with the shaggiest ruffian,
That lurks by hedge or lane of this dead circuit,
To have her by my side, though I were sure
She might be free from perill where she is,
But where an equal poise of hope and fear.

For encounter he had first written *passado*, and *hopes* and *fears*;
 and *Beshrew me but I would*, instead of *I could be willing*.

Ver. 415. As you imagin, *brother*: she has a hidden strength.

Ver. 421. She that has that, is clad in compleate steele:

And may on every needfull accident,
Be it not don in pride or wilfull tempting,
Walk through huge forests and unharbour'd heaths,
Infamous hills, and sandie perilous wilds;
Where, through the sacred awe of Chastitie,
No savage fierce, bandite, or mountaneere,
Shall dare to soile her virgin puritie.

Ver. 428. Yea, *even* where very desolation dwells,
 By grots and caverns shagg'd with horrid shades,
And yawning dens, where glaring monsters house,
 She may pass on &c.

The line *And yawning &c.* is crossed, and therefore omitted, I
 suppose, in the printed copies.

Ver. 432. *Nay more*, no evill thing &c.

Ver. 433. In fog, or fire, by lake, or *moorie* fen,
 Blue *wrinkled* hag, or stubborn unlaid ghost.

Ver. 448. That wise Minerva wore, *eternal* virgin.
 Then, *unvanquish'd*, then, *unconquer'd*.

Ver. 452. With fuddaine adoration of her *purenesse*.
 Then, *bright rayes*, then, *blank awe*.

Ver. 454. That when it finds a soul sincerely so.

Ver. 465. And most by the lascivious act of sin.

Ver. 471. Oft seene in charnel vaults, and monuments,
 Hovering, and sitting by a newe-made grave,

Ver. 481. Lift, lift, *methought* I heard.

Ver. 411. Perhaps from Shakspeare's "*shag-ear'd* william." Macbeth;
 A. iv. S. iii.

Ver. 485. Some *curl'd man of the sword* calling to his fellows.

Hedger is also written over *curl'd man of the sword*.

Ver. 490. *Had best looke to his forehead : here be brambles.*

STAGE-DIRECTION. " *He halloes : the guardian dæmon halloes again, and enters in the habit of a shepherd.*"

Ver. 491. Come not too neere ; you fall on *pointed* stakes else.

Ver. 492. *Dæm.* What voice, &c.

Ver. 485. This alluded to the fashion of the Court Gallants at that time : and what follows continues the allusion,

Had best look to his *forehead* ; here be brambles.

But I suppose he thought it might give offence : and he was not yet come to an open defiance with the Court. WARBURTON.

Sylvester, *Du Bart.* ed. fol. ut. supr. p. 217. characterises effeminate persons, as having

— " a maiden voice, and mincing pafe,

" Quaint locks, *curl'd locks*, perfumes, and painted face."

Again, *ibid.* p. 311, of Carpet-knights :

" To starch mustachoes, and to prank in print,

" And *curl the lock*, with favours braided in't."

See also *Othello*, A. i. S. ii.

" The wealthy *curled* darlings of our nation."

This fashion had, not long before *Comus* was written, occasioned the publication of that strange and laughable pamphlet by Prynne, entitled " The Unlowliness of Loue-lockes, &c. London, 1628," in which he solemnly maintains, that utter ruin must be the portion of his countrymen, if they do not instantly leave off to *nourish, decke, set out, and crisp their Haire, and Loue-lockes, &c. &c.* see p. 62.

The Elder Brother, v. 608, threatens " to drag *Comus by the curls, &c.*;" this expression must have been highly gratifying to Prynne.

In the preceding century also this fashion had been condemned : See Harmer's translation of " Maister Bezaes Sermons vpon the three first chapters of the Canticle of Canticles, Oxford, 1587, 4^o." p. 173. " And what shal I say of these vile and stinking *androgynes*, that is to saie, these *men-weomen* with their *curled locks*, their crisped and frizeled haire ? Fie, fie, and fie againe vpon these stinking and filthie fashions, &c." The variety of these *curls* is noticed in Lyllie's *Midas*, 1592, A. iii. S. ii. Motto says to Dello : " Besides, I instructed thee in the phrases of our eloquent occupation, as, How, Sir, will you be trimmed ? will you have your beard like a spade, or a bodkin ? a penthouse on your vpper lip, or an allie on your chin ? a *lowe curle* on your head like a bull, or *dangling lock* like a spaniel ? your mustachoes sharp at the endes, like shoemakers aules, or hanging down to your mouth, like goates flakes ? your *loue-lockes* wreathed with a filken twist, or shaggie to fal on your shoulders."

Ver. 496. And sweetened every musk-rose of the *valley*.

Ver. 497. How cam'st thou heere good *shepherd*?

Ver. 498. *Leapt ore the penne*.——

Then, "*his fold*." Then "*the fold*."

Ver. 512. What feares, good *shepherd*?——

Ver. 513. I'll tell *you*.

Ver. 523. Deep *learnt* in all his mother's witcheries.

It had been first written, *Enur'd*; and lastly *Deep skill'd*.

Ver. 531. Tending my flocks hard by i' th' *pastur'd lawns*.

Ver. 545. With *spreading* honey-suckle.——

Then *blowing*, then *flaunting*.

Ver. 548. —— but, ere *the* close.

Ver. 553. —— Drowsy *flighted* steeds.

Ver. 555. At last a *softe* and solemn breathing found

Rose like the *softe* steame of distill'd perfumes.

So he had at first written these lines: in the former of which *softe* is altered to *still*, then to *sweet*, and lastly re-admitted; but in the latter *softe* is erased, and the line is completed thus:

Rose like the steame of *slow* distill'd perfumes.

But *slow* is altered to *rich*. Possibly Gray had noticed this very curious passage in Milton's manuscript; for, in his *Progress of Poesy*, he calls the Æolian lyre

"Parent of *sweet* and *solemn* breathing airs:"

which is Milton's second alteration of ver. 555.

Ver. 563. Too well I *might* perceive.——

Ver. 574. The *helplesse* innocent lady.——

Ver. 605. Harpyes and Hydras, or all the monstrous *buggs*.

Ver. 605. *Bugs*, Monsters, Terrours. So in B. and Fletcher's *Philaster*, A. v. S. i. vol. i. p. 165. edit. 1750.

"My pretty prince of puppets, we do know,

"And give your Greatness warning, that you talk

"No more such *Bug-words*."

And in Shakspeare's *Cymbeline*, A. v. S. iii.

"Those that would die or ere resist, are grown

"The mortal *bugs* o' th' field."

Where see instances collected by Mr. Steevens. And *Henr. VI. P. i.*

"For Warwick was a *bug* that fear'd us all."

'Twixt Africa and Inde, I'll find him out,
And force him to *release his new-got prey*,
Or drag him by the curles, and *cleave his scalpe*
Down to the hips.——

Ver. 611. But here thy *steele* can do thee *small availe*.

Little stead is here crossed, and marked for re-admission, as *praise* in v. 176.

Ver. 614. He with his bare wand can *unquilt* thy joynts,
And crumble *every sinew.*——

Ver. 627. And shew me simples of a thousand *bues*.

Ver. 636. And yet more med'cinal than that *ancient Moly*
Which Mercury to wise Ulysses gave.

Ver. 640. 'Gainst all enchantments, mildew blast, or damp.
So this line is pointed in the MS.

Ver. 648. As I will give you *as we go*, [or, *on the way*] you may,
Boldly assault the *necromantik* hall;

That is, "a monster that frightened us." Our author's *Reformat*. "Which is, the bug we fear," *Prose-works*, i. 25. See also Reed's *Old Pl.* iii. 234. See also Spenser, *Faer. Qu.* ii. iii. 20.—xii. 25. Phaer translates Virgil's "Furiis agitated Orestes," *Orestes bayted was with* BUGGES, *Æn.* iv. 471. The word is in Chaucer, "Or ellis that blacke buggys wol hym take," *N. Pr. T.* 1051. Urr.
WARTON.

So in the 5th verse of the xci. Psalm, "the *terroure* by night" is rendered in the old English version "the *bugge* by night."

Ver. 608. He has preserved the same image in *Par. Lost*, B. vi. 361. speaking of Moloch, "Down cloven to the *waist*." Jonson has the same image in the *Fox*, A. iii. S. viii. And Shakspeare in *Macbeth*, A. i. S. ii. But, notwithstanding those instances, I believe, every reader will agree that Milton altered the passage much for the better in the edition of 1645. NEWTON.

Here says Peck, "Curls upon a bald pate are a good joke." But he should at least have remembered a passage in the Psalms, "The *bairy scalp* of such an one as goeth on still in his wickedness." It is true that we have in Shakspeare's *Two Gent. of Veron.* A. iv. S. i.

"By the *bare scalp* of Robin Hood's fat friar."

That is, frier Tuck's *shaven crown*. And in *K. Rich. II.* A. iii. S. ii. "bairlefs *scalps*." WARTON.

And see Minshew's *Guide into Tongues*, ed. 1627. col. 646. *The bairie Scalpe*. See also Spenser's *Faer. Qu.* i. xi. 35.

"Upon his crested *scalp* so fore did smite."

Ver. 627. So, in *Lycidas*, v. 135.

"Their bells and flourets of a thousand *bues*." WARTON.

Where if he be, with *suddaine violence*
 And brandisht *blade* rush on him, break his glasse,
 And *pozwre* the lushious *potion* on the ground,
 And seise his wand.——

Ver. 657. —— *I follow thee,*

And good heaven cast his best regard upon us. Ex.

After v. 658, STAGE-DIRECTION. “The scene changes to a stately palace, set out with all manner of deliciousness: tables spread with all dainties. Comus is discovered with his rabble: and the Lady set in an enchanted chaire. *She offers to rise.*”

Ver. 661. And you a statue *fixt*, as Daphne was.

Ver. 662. Fool, thou art *over-proud*, do not boast.

This whole speech of the *Lady*, and the first verse of the next of *Comus*, were added in the margin: for before, *Comus's* first speech was uninterruptedly continued thus,

“Root-bound, that fled Apollo. Why do you frown?”

Ver. 669. That *youth and fancie* can beget,

When the *briske* blood growes lively.——

In the former line it was also written “can *invent*,” and in the latter “blood *returnes*.”

Ver. 678. To life so friendly, and so coole to thirst.

Poor ladie thou hast need of some refreshing.

Why should you, &c.——

After v. 697, the nine lines now standing were introduced instead of “*Poore ladie, &c.*” as above.

Ver. 687. That *hast* been tir’d all day.——

Ver. 689. ——*Heere* fair Virgin.

Ver. 695. *Ougly*-headed monsters.

Ver. 696. Hence with thy *hel-brew’d* opiate.

Then *foule-bru’d*, then *brew’d* enchantments.

Ver. 695. *Ougly* or *oughly* is the old way of writing *ugly*; as appears from several places in Sir P. Sidney’s *Arcadia*, and from Shakspeare’s *Sonnets*, ed. 1609; and care must be taken that the word be not mistaken, as some have mistaken it, for *owly-beaded*, *Comus's* train being *beaded like sundry sorts of wild beasts*. NEWTON.

Mr. Warton says, that Peck thought it a pastoral way of spelling the word. But *ougly* had been the usual spelling, as might be instanced also from Lord Surry, Lord Sackville, Daniel, B. Jonson, Fairfax, Sylvester, and Fletcher.

Ver. 698. With visor'd falshood and base *forgeries*.

Ver. 707. To those budge doctors of the Stoick *gowne*.

Ver. 712. Covering the earth with odours *and with* fruites,
Cramming the seas with spawne innumerable,
The feilds *with cattell, and the aire with fowle*.

Ver. 717. To *adorn* her sons.——

But *deck* is the first reading, then *adorn*, then *deck* again.

Ver. 721. Should in a pet of temperance feed on *fetches*.

But *pulse* was the first reading. At last, resumed.

Ver. 727. *Living as* Nature's bastards, not her sons.

Ver. 732. The sea orefraught would *heave her waters up*
Above the stars, and th' unsought diamonds
Would so bestudde the *center with thire starre-light*,
And so imblaze the forehead of the deep,
Were they not taken thence, that they below
Would grow enur'd to *day*, and come at last.

Ver. 737. List, Ladie, be not coy, *nor* be not cozen'd.

Here *nor* had been erased, and again written over the rasure; and afterwards *and*. Mr. Warton omits both, and says that "Milton seems to have sounded *coy* as a dissyllable; as also *coarse* at v. 749." But the manuscript silences the remark, as far as it relates to this line.

Ver. 744. It withers on the stalke *and fades away*.

Ver. 749. They had thire name thence; coarse *beetle brows*.

Ver. 751. The *sample*.——

Ver. 755. Think what, and *look upon this cordial julep*.

Then follow verses from v. 672—705. From v. 779, to 806, the lines are not in the manuscript, but were added afterwards.

Ver. 763. As if she *meant* her children &c.

Ver. 806. —— Come, *y'are too morall*.

Ver. 807. This is mere moral *stuff, the very* lees,
And settlings of a melancholy blood;
But this, &c.

After v. 813, STAGE-DIRECTION. "The Brothers rush in, *strike* his glasse down: the [monsters, then] *shapes make as though they would resist*, but are all driven in. *Dæmon enters with them*."

Ver. 814. What, have you let the false inchanter *pass*?

Ver. 816. —— Without his *art* revert.

Ver. 818. We cannot free the Lady that *remains*.

And, *here fits*.

Ver. 821. *There is another way that* may be us'd.

Ver. 826. Sabrina is her name, a *goddeſs chaste*.

Then *eraſed*; then *virgin* before *goddeſs*, and *pure* after *chaste*.

Ver. 829. She, guiltleſſe damſel, flying the mad perſuite.

Ver. 831. — To the *ſtreame*.

But firſt, “the *flood*.”

Ver. 834. Held up thire *white* wrifts and *receav'd* her in,

And bore her ſtraite to aged Nereus hall.

Ver. 845. Helping all urchin blaſts, and ill luck ſignes

That the ſhrewd meddling elſe delights to *leave*;

And often takes our cattel with ſtrange pinches.

Which ſhe, &c.

Ver. 849. Carrol her goodneſſe loud in *lively* layes.

And *lovely*, from *lively*.

Ver. 851. Of panſies, and of *bonnie* daffadils.

Ver. 853. *Each* claſping charme, and *ſecret* holding ſpell.

Ver. 857. In honour'd *virtue's* cauſe: this will I trie.

And in the margin “In hard *diſtreſſed* need.”

Then follows “And adde the power of ſome *ſtrong* verſe.” *Ad-juring* is a marginal correction.

Ver. 860. Liſten, *Virgin*, where thou *ſit'ſt*.

Before v. 867, is written, “*To be ſaid*.”

Ver. 879. By dead Parthenope's dear tomb, &c.

This and the three following lines are croſſed.

Ver. 895. That *my rich* *wheelles* inlayes.

Ver. 910. *Vertuous* Ladie, look on me.

Ver. 921. To waite on Amphitrite in her bowre.

Ver. 924. May thy *crystal* waves for this.

Ver. 927. That tumble downe from ſnowie hills.

Ver. 948. Where this night are *come* in ſtate.

Ver. 951. All the ſwains that *near* abide.

Ver. 956. Come let us haſte, the ſtars are high,

But night *reignes* monarch yet in the mid ſkie.

Ver. 847. Compare *Midſum. N. Dream*, A. iv. S. iv. Of Herne the hunter, who “blaſts the tree, and takes the cattle.”

STAGE-DIRECTIONS. "*Exeunt.*—The scene changes, and then is presented Ludlow town, and the President's castle: then enter country dances and such like gambols, &c. At these sports the Dæmon, with the two Brothers and the Lady, enters. The Dæmon sings."

Ver. 962. Of *nimbler* toes, and *courtly* guise,
Such as Hermes did devise.

In the former line "*such neat* guise" had also been written.

After v. 965. No STAGE-DIRECTION, only "*2. Song.*"

Ver. 971. Thire faith, thire *temperance*, and thire truth.

Temperance is a marginal reading. *Patience* had been first written, and erased; and is restored by the line drawn underneath it, as at *praise*, v. 176. It is also again written over *temperance* erased in the margin.

Ver. 973. To a crowne of deathlesse *bays*.

After v. 975, STAGE-DIRECTION, "*The Dæmon sings or says.*"

Ver. 976. These concluding Lyrics are twice written, in pp. 28, 29, of the MS. the first are crossed.

Ver. 979. Up in the *plaine* fields.

Ver. 982. Of *Atlas* and his *daughters* three.

Hesperus is written over *Atlas*, and *neeces* over *daughters*: But *daughters* are distinguished by the line underneath, although it had been erased; which is not the case with *Atlas*. See Mr. Whiter's acute remark on this circumstance, *Specimen*, &c. as above, p. 133.

Ver. 983. After "*the goulden tree*," he had written, but crossed,
Where grows the high-borne gold upon his native tree.

Ver. 984. This verse and the three following were added.

Ver. 988. *That* there eternal Summer dwells.

Ver. 990. About the *myrtle* alleys fling
Balm and *cassia's* fragrant smells.

Ver. 992. Iris there with *garnisht* [then *garish*] bow.

Ver. 995. Then her *watchet* scarfe can shew.

This is in the first copy of the Lyrics. In the second,
Then her *purfled* scarf can shew,

Ver. 982. The "*faire daughters of Atlas*" are mentioned in B. Jonson's Masque, *Pleasure reconciled to Virtue*, 1619, to which I have often referred the reader. Mr. Whiter has also noticed Milton's introduction of *Atlas's daughters* from this Masque.

Yellow, watchet, greene, and blew.

And drenches oft with *manna* [then *Sabæan*] dew

Beds of hyacinth and roses,

Where *many a cherub* soft reposes.

But "*Yellow, watchet, greene, and blew,*" is crossed in the second copy. What relates to Adonis, and to Cupid and Psyche, was afterwards added.

Ver. 1012. Now my *message* [or *buisnesse*] *well* is done.

Ver. 1014. *Farre beyond* the earth's end,

Where the welkin *low* doth bend.

He had also written "*the welkin cleere,*" And "*the earth's greene end.*"

Ver. 1023. Heav'n itselfe would *bow* to her.

The following readings, which have occurred in this manuscript, will be found in Lawes's edition of *Comus* in 1637. They were altered in Milton's own edition of 1645.

Ver. 195. *Stolne*.

Ver. 214. *Flittering*.

Ver. 251. *She smil'd*.

Ver. 472. *Hovering*.

Ver. 513. I'll tell *you*.

Ver. 608. Or *cleave his scalpe down to the hippes*.

Various Readings of the Mask of COMUS, belonging to the Duke of Bridgewater.

HAVING been favoured with the use of this manuscript by the Rev. Francis Henry Egerton, I printed it entire in 1798.

I then supposed it to be one of the many copies written, before the Mask was published, by Henry Lawes, who, on his editing it in 1637, complained in his Dedication to Lord Brackley, that "*the often copying it had tired his pen:*" or, at least, to be a transcript of his copy. And I am still of the same opinion.

I mentioned that, at the bottom of the title-page to this manuscript, the second Earl of Bridgewater, who had performed the part of the Elder Brother, has written "*Author Io: Milton.*" This, in my opinion, may be considered as no slight testimony, that the manuscript presents the *original form* of this drama. The Mask was acted in 1634, and was first published by Lawes in 1637, at which time it certainly had been corrected, although it was not then *openly* * acknowledged, by its author. The alterations and additions, therefore, which the printed poem exhibits, might not have been made till long after the representation; perhaps, not till Lawes had expressed his determination to publish it. The coincidence of Lawes's *Original Musick* with certain peculiarities in this manuscript, which I have already stated in the *Account of HENRY LAWES*, may also favour this supposition.

Most of the various readings in this manuscript agree with Milton's original readings in the Cambridge manuscript; a few are peculiar to itself. Since I published the edition of *Comus* in 1798, I have examined the latter; and have found a closer agreement between the two manuscripts than I had reason, from the collations of that at Cambridge by Dr. Newton and Mr. Warton, to have supposed.

This manuscript resembles Milton's also in the circumstance of beginning most of the verses with small letters.

The poem *opens* with the following twenty lines, which in all other copies, hitherto known to the Publick, form part of the Spirit's *epilogue*.

STAGE-DIRECTION. "The first scean discovers a wild wood,
then a guardian spiritt or demon descendes or enters."

From the heavens nowe I flye,
And those happy clymes that lye
Where daye never shutts his eye,
Vp in the broad *field* of the skye.
There I suck the liquid ayre
All amidst the gardens fayre
Of Hesperus, and his daughters three
That singe about the goulden tree.

* See Lawes's Dedication.

There eternall summer dwells,
 And west wyndes, with muskye winge,
 About the Cederne allyes flinge
 Nard and Cassia's balmie smells.
 Iris there with humid bowe
 Waters the odorous bankes, that blowe
 Flowers of more mingled hew
 Then her purfled scarfe can shew,
 Yellow, watchett, greene and blew,
 And drenches oft with Manna dew
 Beds of Hyacinth and Roses,
 Where *many a cherub soft* repofes.

Then follows "Before the starrie threshold of Jove's courte &c."
 I have numbered the succeeding verses so as to correspond with
 the printed copy ; in order that the reader may compare both by
 an immediate reference.

Ver. 12. Yet some there be, that *with* due stepps aspire.

Ver. 46. Bacchus, that first from out the purple *grapes*.

Ver. 58. *Which* therefore she brought up, and Comus nam'd.

Ver. 83. These my *skye webs*, spun out of Iris wooffe.

STAGE-DIRECTION after v. 92. "Comus enters with a charming
 rod in one hand and a glasse of liquor in the other ; with him a
 route of monsters like men and women but headed like wild
 beasts &c."

Ver. 99. Shoots against the *Northerne* Pole.

Ver. 123. Night *has* better sweets to prove.

STAGE-DIRECTION after v. 144. "The Measure in a wild, rude,
 and wanton Antick :". And after v. 147, "they all scatter."

Ver. 170. This waye the noise was, if *my* eare be true.

Ver. 191. But where they are, and whye they *come* not back.

The three beautiful lines, preceding this verse in the printed
 copies, are wanting in this MS.

Ver. 195. Had *stolne* them from me.

The remaining hemistich, and the thirty following lines, which
 the other copies exhibit, are not in this MS.

Ver. 229. Prompt me, and they perhaps are not farr *hence*.

Ver. 241. Sweete Queene of parlie, daughter to the sphere !

Ver. 243. And *hould a counterpointe* to all heav'n's harmonies.

STAGE-DIRECTION after v. 243. "*Comus looks in and speakes.*"

Ver. 252. Of darknes till *she* smil'd!

Ver. 256. Whoe, *when* they sung, would take the prision'd soule.

Ver. 270. To touch the *prospering* growth of this tall wood.

Ver. 297. Their porte was more than humane as they stood,

So this line is pointed in the manuscript. Compare note on *Com.*

v. 297,

Ver. 300. That in the *cooleness* of the raynebow live.

Ver. 312. Dingle, or bushie dell, of this *wide* wood.

Ver. 349. In this *lone* dungeon of innumeros bows.

Ver. 356. Or *els* in wild amazement and affright,

Soe fares as did forsaken Proserpine,

When the bigg rowling flakes of pitchie clouds

And darknes wound her in: EL. BRO. peace, brother,
peace.

Ver. 370. (Not beinge in danger, as I *hope* she is not.)

Ver. 383. Walks in *black vapours*, though the noon tyde brand
Blaze in the summer solstice.

Ver. 388. Far from the cheerful haunte of men or heards.

Ver. 398. You may as well spreade out the *unsum'd* heapes
Of misers *treasures* by an outlawes den.

And tell me it is safe, as bid me hope

Dainger will winke *at* opportunitie,

And *she* a single helples mayden passe

Vninjur'd in this *wide* surrounding wast.

Ver. 409. Secure, without all doubt or *question*, no;

I could be willing, though now i'th darke, to trie

A tough encounter with the shaggiest ruffian

That lurks by hedge or lane of this dead circuit,

To have her by my side, though I were suer

She might be free from perill where she is,

But, where an equal poise of hope and feare &c.

Ver. 415. As you imagine, *brother*; she has a hidden strength.

Ver. 426. Noe salvage, feirce bandite, or mountaneere.

In the manuscript a comma is placed both after *salvage* and *feirce*:

the former may be retained; and we might read *fierce bandite*,

instead of *savage fierce* in the printed copies. And thus Pope,

Essay on Man, Ep. iv. v. 41.

"No Bandit fierce, no Tyrant mad with pride."

Ver. 428. Yea *even*, where very desolac^on dwells
By grots and caverns shag'd with horrid shades,
And yawninge denns, where glaringe monsters house.

Ver. 432. *Naye more*, noe evill thinge that walks by night.

Ver. 437. *Has* hurtefull power ore true virginitie:
Doe *you* beleeve me yet, &c.

Ver. 448. The wise Minerva wore, vnconquer'd virgin.

Ver. 460. *Begins* to cast a beam on th' outward shape.

Ver. 465. *And* most by lewde lascivious act of sin.

Ver. 472. *Hoveringe*, and sitting by a new made grave.

STAGE-DIRECTION after v. 489. "He hallowes *and is answered*,
the guardian dæmon comes in, habited like a shepheard."

Ver. 497. How camst heere, good *shepheard*? hath any ram, &c.

Ver. 513. Ile tell *you*, tis not vayne or fabulous.

Ver. 555. At last a *sweete* and solemne breathinge sound,
Rose like *the* softe steame of distill'd perfumes,
And stole vpon the aire.

These variations present this charming passage, I think, with as strong effect as the other copies.

Ver. 563. Too well I *might* perceive &c.

Ver. 581. How are *you* joyn'd with hell in triple knott.

Ver. 605. Harpies and Hidraes, or all the monstrous *buggs*.

Ver. 608. Or drag him by the curles, *and cleave his scalpe*
Downe to the hipps.

After v. 631, the six lines which follow in the printed copy are not in this MS.

Ver. 647. Thirsis, lead on apace, *I* followe thee.

In the STAGE-DIRECTION after v. 658, *soft Musick* is not mentioned in this MS.

Ver. 678. To life foe friendly, or foe coole 'to' thirst;
Poore ladie, thou hast neede of some refreshinge,
That *hast* been tired aldaye without repast,
A timely rest *hast* wanted. *heere*, fayre Virgin,
This will restore all soone.

After v. 696, the four lines which follow in the printed copy are not in this MS.

Ver. 709. Praisinge the leane and *shallow* Abstinence.

The same corrupt reading accidentally occurs in a modern duodecimo edition of Milton's Poetical Works.

Ver. 732. The sea orefraught would swell, and th' vnfought diamonds

Would foe emblaze *with starrs*, that they belowe

Would growe enur'd to light, and come at last

To gaze vpon the sunn with shameles browes.

The transcriber's eye here perhaps hastily passed from *emblaze*, to *with starrs*, which, in the printed copies, the succeeding line presents. See *Com.* v. 733, 734. The next nineteen lines in the printed copies, after *browes*, viz. from v. 736, to v. 756, are not in this MS.

Ver. 758. Would thinke to charme my judgement, as *my eyes*.

Ver. 772. Nature's full *bleffinge* would be well dispenst.

Ver. 777. Ne'er looks to heav'n amidst his gorgeous *feasts*.

But with beefotted base ingratitude

Crams, and blasphememes his feeder.

After *feeder* the following lines in the printed copies, viz. from v. 779, to v. 806, are not in this MS.

Ver. 810. And *setlinge* of a melancholy bloud.

STAGE-DIRECTION after v. 813. "The brothers rushe in with swords drawne, wrest his glasse *of liquor* out of his hand, and breake it against the ground; his rowte make signe of resistance, but are all driven in, the Demon *is to come in with the brothers*."

Ver. 814. What, have *yee* let the false Inchaunter scape?

Ver. 821. Some other meanes I have *that* may be vsed.

Ver. 828. *Whoe* had the scepter from his father Brute.

Ver. 847. is wanting in this MS.

STAGE-DIRECTION after v. 866. "The *verse to singe or not*."

Ver. 867. Listen, and appear to vs,

In name of greate Oceanus,

By th' earth-shakinge Neptune's mace,

And Tethis grave majestick pace,

El. B. By hoarie Nereus wrinckled looke,

And the Carpathian wizards hooke,

2 Bro. By scalie Tritons windinge shell,

And ould sooth-faying Glaucus spell,

El. B. By Lewcotheas lovely hands,

And her sonne that rules the strands,

Bro. By Thetis tinsel-slipper'd feete,
And the Songs of Sirens sweete,

El. B. By dead Parthenopes deare tombe,
And fayer Ligeas golden combe,
Wherewith she fitts on diamond rocks,
Sleekeinge her soft allueringe locks,

Dem. By all the Nymphes of nightly daunce,
Vpon thy *streames* with wilie glaunce,
Rise, rise, and heave thy rosie head,
From thy corall paven bed,
And bridle in thy headlonge wave,
Till thou our summons answered have.

Listen, and save.

The invocations, assigned to the *Brothers* in the preceding lines, are recited by the *Spirit* alone in all other copies of the poem. It is probable, that, at *Ludlow Castle*, this part of the poem was sung; the four first lines perhaps as a *trio*; the rest by each performer separately.

Ver. 893. Thick set with agate, and the *azur'd* sheene.

Shakspeare has the "*azur'd* vault," *Tempest*, A. v. S. i. And Greene, the "*azur'd* skye," *Never too late*, 1616, P. ii. p. 46.

But Milton's own word is *azurn*. See the Note on *Com.* v. 893.

Ver. 897. Thus I *rest* my printles feete
Ore the coussips head.

Ver. 907. Of vnblest *inchaunters* vile.

Ver. 911. Thus I sprinkle on *this* brest.

STAGE-DIRECTION after v. 937. "*Songe ends*"

Ver. 938. *El. Br.* Come, *Sister*, while heav'n lends vs grace,
Let vs fly this curfed place, &c.

Dem. I shalbe your faithfull guide
Through this gloomie covert wide, &c.

Ver. 951. All the fwaynes that *neere* abide,
With jiggs and rural daunce resorte;
Wee shall catch them at *this* sporte, &c.

El. B. Come, let vs hast, the starrs *are* high,
But night fitts monarch yet in the mid skye.

The *Spirit* again is the *sole* speaker of the nineteen preceding lines in the printed copy.

STAGE-DIRECTION. "The Sceane changes, then is presented Ludlowe towne, and the Prefident's Castle; then come in Countrie daunces and the like &c *towards the end of these sports* the demon with the 2 brothers aad the ladye *come in.*" Then

"The *Spiritt* finges."

Back, shepheards, back, &c.

Then "2 *Songe* presents them to their father and mother."

Noble Lord, and Lady bright, &c.

TAGE-DIRECTION after v. 975. "*They daunce, the daunces al ended, the Dæmon finges or sayes.*"

Now my taske is smoothly done,
I can flye, or I can run
Quickly to the *earth's greene* end,
Where the bow'd welkin flow doeth bend,
And from thence can foare as foone
To the corners of the Moone.

Mortalls, that would follow me,
Love vertue; she alone is free:
She can teach *you* how to clyme
Higher than the sphearie chime!
Or if vertue feeble were,
Heven it selfe would stoope to her,

The *Epilogue*, in this manuscript, has not the thirty-six preceding lines, which are in the printed copies. Twenty of them, however, as we have seen, open the drama. Like the Cambridge manuscript, this manuscript does not exhibit what, in the printed copies, relates to Adonis, and to Cupid and Psyche. The four charming verses also, which follow v. 983 in the printed copy, are not in this manuscript.

PRELIMINARY OBSERVATIONS

ON THE

SONNETS.

THE English Sonnet owes its origin to the poets of Italy. Dr. Newton had said, that Petrarch has gained the reputation of being the first author and inventor of this species of poetry: But this was a mistake; which Dr. J. Warton has corrected; for, he observes, Guittone d'Arezzo, who flourished about the year 1250, many years before Petrarch was born, first used the measure observed in the Sonnet. Mr. Roscoe, in his admirable Life of Lorenzo de' Medici, refers the reader, for a learned and curious disquisition on the origin of the Sonetto, to *Annotazioni di Francesco Redi al suo ditirambo di Bacco in Toscana*, p. 99. He adds the following remarks, on this kind of composition, by Lorenzo de' Medici; which are as judicious, he says, as they are pointed and concise: "La brevità del Sonetto non comporta, che una sola parola sia vana, ed il vero subietto e materia del Sonetto debbe essere qualche acuta e gentile sentenza, narrata attamente, ed in pochi versi ristretta, e fuggendo la oscurità e durezza. *Comment. di Lor. de' Med. Sopra i suoi Sonetti*, p. 120. ed. Ald. 1554." Concerning the introduction of the Sonnet into Italian poetry, see also an ingenious work, entitled "A Sketch of the Lives and Writings of Dante and Petrarch, with some account of Italian and Latin literature in the fourteenth century." Lond. 1790, p. 78, 79.

Dante has written a number of Sonnets. A critick of great taste observes, with Mr. Warton, that Milton's Sonnets partake much more of the genius of Dante than of Petrarch; and further that, like those of Dante, they are frequently deficient in sweetness of diction and harmony of versification, yet possess, what is seldom discernible in compositions of this kind, energy

and sublimity of sentiment ; for which qualities, and for vigour of expression, the Sonnets to Cyriack Skinner, Fairfax, Cromwell, and Vane, are remarkable ; whilst those addressed to the Nightingale, and to Mr. Lawrence, can boast both of melody in language and elegance in thought. See *Literary Hours* by N. Drake, M.D. 1798, p. 63. See also the concluding Note on Milton's sixth Sonnet. Yet perhaps Milton's first and last Sonnets display rather the sweetness and tenderness of Petrarch.

I venture to enlarge these observations with a retrospect to the more distinguished Sonnet-writers of our own country. The earliest Sonnets in the English language, which have been published, are those of Lord Surrey, to which are joined "Songes and Sonnettes of Sir Thomas Wyat the elder, and of Uncertain Auſtours," in 1557. Lord Surrey's Sonnets have been justly admired for the tenderness, simplicity, and nature, which they exhibit. See Warton's *Hist. Eng. Poetry*, vol. iii. p. 12. The Sonnets of Petrarch were, in Lord Surrey's time, grown into great fashion : They continued also, long afterwards, as models of composition ; witness the labours in this species of writing by Sidney, Spenser, Shakspeare, and Daniel ; and by many other poets in the reigns of Elizabeth and James the first, little known to fame. See Notes before, p. 68, in the present volume ; and vol. iv. p. 474. The late Mr. Steevens has commended the amatory poems of Thomas Watson, "an elder and more elegant sonneteer than Shakspeare :—" *The Passionate Centurie of Love* is the title of the Sonnets thus noticed, to which the character of elegance, at least, belongs. See specimens, in Hawkins's *Orig. Eng. Drama*, vol. iii. p. 213, and *Gent. Mag.* vol. lxiii. p. 558. But Henry Constable has been termed the "first, or principal, sonneteer of his time," Hawkins, ut sup. p. 212. In *The Return from Parnassus*, 1606, he is thus characterised, A. i. S. ii.

" Sweet Constable doth take the wondring ear,

" And lays it up in willing prisonment."

And Ben Jonson speaks of "Constable's ambrosiack Muse," *Underwoods* ed. 1640, p. 196. A specimen of Constable's abilities in this kind of composition has been given, in the exhibition of his Sonnet prefixed to King James the first's *Poeticall Exercises*. It is also printed by Sir John Harington, in his Notes at the end

of the 34th book of his *Orlando Furioso*; and by Hawkins, in his *Origin of the Eng. Drama*, vol. iii. p. 212; and is highly commended by Edmund Bolton and Antony Wood. See the new and much-enriched edition of Phillips's *Theatrum Poetarum Anglicanorum*, 1800, p. 228, 268. Wood relates further, that Constable "has also several Sonnets extant, written to Sir P. Sydney, some of which are set before the Apology for Poetry, written by the said knight."—But by the preceding writers no mention is made of Constable's Sonnets, as a complete publication, or as unconnected with other works. I have been induced to say so much of Constable, because I possess a very curious little volume, in manuscript, of several Sonnets, Satires, Epigrams, &c. written by different poets in the reign of Elizabeth; among which are Constable's "*Sonets*," commencing with a poetical address "*To his Mistresse*." Then follows in prose "*The order of the booke*."

"The sonets following are divided into 3 parts, each parte contayning 3 severall arguments, and every argument 7 sonets.

"The first parte is of variable affections of loue, wherein the first 7 be of the beginning and byrth of his loue; the second 7 of the prayse of his Mistresse; the thyrd 7 of severall accidents hapning in the tyme of his loue.

"The second is the prayse of perticulars, wherein the first 7 be of the generall honours of this Ile, through the prayses of the heads thereof, the Q. of England and K. of Scotts; the second 7 celebrate the memory of perticular Ladies whose the author most honoureth; the thyrd 7 be to the honour of perticulars, presented vpon severall occasions.

"The thyrd parte is tragicall, conteyning only lamentations, wherein the first 7 be complaynts onely of misfortunes in loue; the second 7 severall sonets of the death of perticulars; the last 7 of the end and death of his loue."—The Sonnet to the King of Scots, before-mentioned, is the fifth in the second part, and is inscribed "To the K: of Scots touching the subiect of his poems dedicated wholie to heauenly matters.

"When others hooded with blind loue doe flye, &c."

As this Sonnet is so well known, I will exhibit the Sonnet preceding it in the manuscript, which is also addressed "To the K. of Scots whome as yet he had not seene,"

“ Bloome of the rose ! I hope those hands to kisse,
 “ Which, yonge, a scepter, which, olde, wisdome bore ;
 “ And offer vp joy-sacrifice before
 “ Thy altar throne for that receiued blisse.
 “ Yet, prince of hope ! suppose not for all this,
 “ That I thy place and not thy guifts adore :
 “ Thy scepter ? no, thy pen I honour more ;
 “ More deare to me than crowne thy garland is,
 “ That laurell garland, which (if hope say true)
 “ To thee for deeds of prowesse shall belong ;
 “ And now allreadie vnto thee is due,
 “ As to a Daudid, for a kinglie throne,
 “ The pen wherewith thou dost so heauenly singe,
 “ Made of a quill pluckt from an Angells winge.”

At the conclusion of the third part are the following words :

“ When I had ended this last sonet, and found that such vayne poems, as I had by idle houres writ, did amounte iust to the diametricall number 63 ; me thought it was high tyme for my follie to die, and to employe the remnant of wit to other calmer thoughts lesse sweete and lesse bitter.” Then follow three Sonnets, the two last of which are by another poet, as perhaps the first also may be, which is inscribed “ To the diuine protection of the Ladie Arbella the author commendeth both his Graces honoure and his Muses æternitye.” The second “ To H. C. Vpon occasion of his two former Sonets to the K. of Scots.” The last “ To H. C. Vpon occasion of leauing his cuntrye, and sweetnesse of his Verse.” There is an elegance in this Sonnet with which the reader will be pleased :

“ Englands sweete nightingale ! what frights thee so,
 “ As over sea to make thee take thy flight,
 “ And there to liue with natie countreyes foe,
 “ And there him with thy heauenly songs delight ?
 “ What, did thy sister swallowe thee excite
 “ With her, for winters dread, to flye away ?
 “ Who is it then hath wrought this other spite,
 “ That when as she returneth thou shouldst stay ?
 “ As soone as spring begins, she cometh ay :
 “ Returne with her ; and thou like tidings bring :

“ When once men see thee come, what will they say ?
 “ Loe, now of English po’etic comes the Spring !
 “ Come, feare thou not the cage, but loyall be,
 “ And ten to one thy foveraigne pardons thee.”

This Sonnet confirms Dr. Birch’s conjecture, that Henry Constable was the same person who fled from his country, on account of his attachment to the Popish religion.—Whether the collection, of which I have given an account, ever reached the press, I have been unable to discover. However, if published (which I doubt), it has been little known, and hitherto undescribed. Mr. Malone has, in his collection, a very rare little book, containing Sonnets by Constable, entitled “ Diana. Or The excellent conceitful Sonnets of H. C. Augmented with diuers Quatorzains of honorable and learned personages. Deuided into viij. Decads.” But this is not the same work. I must not omit to mention, that I am indebted to the courtesy of Mr. Alderman Bristow, bookseller in Canterbury, for the manuscript.

From Constable I proceed to the elegant poet Drummond, whose Sonnets &c. were first published in 1616, and, as Dr. J. Warton has observed, are exquisitely beautiful and correct. That Milton read and admired him, may appear by several passages, which have been cited from his Sonnets, Madrigals, and other pieces, in the pages of these volumes.

Dr. J. Warton, speaking of the *measure* observed in the Sonnet, says, that it is a measure which the great number of similar terminations renders easy in the Italian, but difficult in our language. And Dr. Johnson remarks, that, for this reason, the fabrick of the regular Sonnet has never succeeded in English. But it may be answered, in the words of a lady, whose opinion coincides with that of Mr. Warton, and whose own Sonnets eminently confirm the observation, that “ the fallacy of this remark is proved by the great number of beautiful legitimate sonnets, which adorn our national poetry, not only by Milton, but by *many* of our *modern* poets.” *Pref. to Original Sonnets, &c.* by Anna Seward, 1799, p. v.

The following unpublished Sonnet, addressed to a friend by the late Benjamin Stillingfleet, Esq., and for which I am obliged to the Dean of Rochester, will prove also how attentively, and how

successfully, Milton was studied, and imitated in this species of composition, more than half a century since. It is dated in 1746.

When I behold thee, blameless Williamfon,
 Wreck'd like an infant on a savage shore ;
 While others round on borrow'd pinions soar,
 My busy fancy calls thy thread mispun ;
 Till Faith instructs me the deceit to shun,
 While thus she speaks : " Those wings that from the store
 " Of virtue were not lent, howe'er they bore
 " In this gross air, will melt when near the sun.
 " The truly ambitious wait for nature's time,
 " Content by certain though by slow degrees
 " To mount above the reach of vulgar flight :
 " Nor is that man confin'd to this low clime,
 " Who but the extremest skirts of glory sees,
 " And hears celestial echoes with delight."

The character of the Italian Sonnet has been given. I sub-join, from the preface to Miss Seward's Sonnets, Mr. White's masterly definition of the nature and perfection of this kind of verse in our own language.

" Little Elegies, consisting of four stanzas and a couplet, are no more Sonnets than they are Epick poems. The Sonnet is of a particular and *arbitrary* construction ; it partakes of the nature of blank verse, by the lines running into each other at proper intervals. Each line of the first eight, rhymes four times ; and the order in which those rhymes should fall is decisive. For the ensuing six there is more licence ; they may, or may not, at pleasure, close with a couplet. Of Milton's English Sonnets, only that to Oliver Cromwell ends with a couplet, but the single instance is a sufficient precedent ; however, in three out of his five Italian ones, the concluding lines rhyme to each other.

" The style of the Sonnet should be nervous, and, where the subject will with propriety bear elevation, sublime ; with which, simplicity of language is by no means incompatible. If the subject be familiar and domestick, the style should, though affectionate, be nervous ; though plain, be energetick. The great models of perfection, for the sublime and domestick Sonnet, are those of Milton's, *To the Soldier to spare his dwelling-place*, and

To Mr. Lawrence. The Sonnet is certainly the most difficult species of poetick composition; but difficulty, well subdued, is excellence. Mrs. Smith says, she has been told that the regular Sonnet suits not the nature or genius of our language. Surely this assertion cannot be demonstrated, and therefore was not worth attention.

“ Out of eighteen English Sonnets, written by Milton, four are bad. The rest, though they are not free from certain hard-nesses, have a pathos and greatness in their simplicity, sufficient to endear the legitimate Sonnet to every reader of just taste. They possess a *characteristick* grace, which can never belong to three elegiack stanzas, closing with a couplet.”

The concluding lines of our ancient Sonnets, however, often rhyme to each other. I must also observe that some of Constable's Sonnets consist of lines of six feet, but with the usual order of rhymes; as in a Sonnet “ To his Mistressse, &c.”

- “ Miracle of the world, I never will denye
 “ That former poets prayse the beauties of theyre days;
 “ But all those beauties were but figures of thy prayse,
 “ And all those poets did of thee but prophesye.
 “ Thy coming to the world hath taught us to descrie
 “ What Petrarch's Laura meant, &c.”

SONNETS.

I.

TO THE NIGHTINGALE.

O Nightingale, that on yon bloomy spray
 Warblest at eve, when all the woods are still;
 Thou with fresh hope the lover's heart dost fill,
 While the jolly Hours lead on propitious May.

Ver. 1. *O Nightingale, &c.*] See the Note on *Par. Lost*, B. vii. 435. Marino, I should add, delights to dwell upon the Nightingale: he addresses three pleasing Sonnets to her, in his *Rime Boscherecce*, Ven. 1602, pp. 70, and 100. See also *ibid.* p. 69.

Ver. 3. *Thou with fresh hope &c.*] This address to the nightingale is founded upon the same notion or tradition as Chaucer's verses of *the Cuckoo and the Nightingale*:

“ But as I lay this othir night waking,
 “ I thought howe lovirs had a tokining,
 “ And amonge 'hem it was a commune tale,
 “ That it were gode to here the nightingale
 “ Moche rathir than the luedè cuckoo sing, &c.”

NEWTON.

Ver. 4. *While the jolly Hours lead on propitious May.*] Because the nightingale is supposed to begin singing in April. So Sydney, in *England's Helicon*. edit. 1614.

Thy liquid notes that close the eye of day, 5
 First heard before the shallow cuckoo's bill,
 Portend success in love; O, if Jove's will
 Have link'd that amorous power to thy soft lay,

“ The nightingale, so soone as Aprill bringeth
 “ Vnto her rested sense a perfect waking,
 “ While late bare earth proud of new clothing springeth,
 “ Singes out her woes, &c.” WARTON.

Ver. 5. ————— *that close the eye of day,*] So, in
 Fairfax's *Tasso*, edit. 1600, p. 21.

“ When Phebus next *unclos'd* his wakefull *eye*.”

And in Crashaw's *Weeper*, Poems, 1648, ft. xxiii.

“ Does day *close* his *eyes*?”

Compare also a beautiful couplet, in his verses addressed *To the Morning*:

“ And the same rose-finger'd hand of thine,
 “ That *shuts* night's dying *eyes*, shall open mine.”

It is the same phrase in *Comus*, v. 978.

“ Where day never *shuts* his *eye*.”

Ver. 6. *First heard before the shallow cuckoo's bill, &c.*] That is, if they happen to be heard before the cuckoo, it is lucky for the lover. But Spenser calls the cuckoo the messenger of spring, and supposes that *his trumpet shrill* warns all lovers to wait upon Cupid, *Sonn.* xix. Jonson gives this appellation to the nightingale, in the *Sad Shepherd*, A. ii. S. vi.

“ But best, the dear good *angel of the spring*,
 “ The nightingale.”

Angel is *messenger*. And the whole expression seems to be literally from a fragment of Sappho, preserved by the scholiast on Sophocles, *Electr.* v. 148.

ΗΡΟΣ Δ' ΑΓΓΕΛΟΣ, ἡμερόφωνος ἄνθρωπος.

Now timely sing, ere the rude bird of hate
 Foretel my hopeless doom in some grove nigh;
 As thou from year to year hast sung too late
 For my relief, yet hadst no reason why:
 Whether the Muse, or Love, call thee his mate,
 Both them I serve, and of their train am I.

Or from one of Simonides, of the swallow. Schol. Aristoph.
Av. v. 1410.

ΑΓΓΕΛΟΣ κλυτὰ ἑαρος ἀδυόσμη, κυανέα χελιδών.

Milton laments afterwards, that hitherto the nightingale had not preceded the cuckoo as she ought: had always sung too late, that is, after the cuckoo. WARTON.

II.

DONNA leggiadra, il cui bel nome honora
 L'herbosa val di Rheno, e il nobil varco;
 Bene è colui d'ogni valore scarco
 Qual tuo spirto gentil non innamora;
 Che dolcemente mostra fi di fuora
 De sui atti soavi giamai parco,
 E i don', che son d'amor faette ed arco,
 La onde l'alta tua virtu s'infiora.
 Quando tu vaga parli, o lieta canti

Ver. 9. *Quando tu vaga parli, o lieta canti*
Che mover possa duro alpestre legno,] A fine compli-
 ment. Ariosto, with exquisite elegance, thus speaks of Alcina's
 beauteous mouth, *Orl. Fur.* c. vii. st. 13.

“ *Quindi escon le cortesi parolette,*

Che mover possa duro alpestre legno,
 Guardi ciascun a gli occhi, ed a gli orecchi
 L'entrata, chi di te si trouva indegno;
 Gratia sola di fu gli vaglia, inanti
 Che'l disio amoroso al cuor s'invecchi,

“ *Da render molle ogni cor rozzo, e scabro;*

“ *Quivi si forma quel soave riso,*

“ *Ch' apre a sua posta in terra il Paradiso.*”

III.

Qual in colle aspro, al imbrunir di sera
 L'avezza giovinetta pastorella

Ver. 1. *Qual in colle aspro, al imbrunir di sera*] To express the approach of evening, the Italians say, *fu l'imbrunir*. And thus Petrarch, as Mr. Bowle observes, “ *Imbrunir veggio la sera,*” *Canz.* xxxvii. Milton had this Italian word in his head, where he uses the word *imbrown*, in *Par. Lost*, B. iv. 246.

—— “ where the unpierc'd shade

“ *Imbrown'd the noon-tide bowers.*”

So also, in *Il Pens.* v. 134.

“ And shadows *brown*, that Sylvan loves,

“ Of pine and monumental oak.”

And “ alleys *brown*,” in *Par. Reg.* B. ii. 293. Compare Tasso, *Gier. Lib.* c. xiv. st. 70.

“ Quinci ella in cima à una montagna ascende

“ Dishabitata, e d'ombre oscura, e BRUNA.”

And Marino, *L'Adon.* C. viii. 147.

“ *Imbrunir d' oriente il ciel si vede.*”

Va bagnando l'herbetta strana e bella
 Che mal si spande a difusata spera
 Fuor di sua natia alma primavera, 5
 Così Amor meco insù la lingua snella
 Desta il fior novo di strana favella,
 Mentre io di te, vezzosamente altera,
 Canto, dal mio buon popol non inteso.
 E'l bel Tamigi cangio col bel Arno. 10
 Amor lo volse, ed io a l'altrui peso
 Seppi ch' Amor cosa mai volse indarno.
 Deh ! fofs' il mio cuor lento e'l duro feno
 A chi pianta dal ciel si buon terreno.

And, to come home to the text, *Par. Lost*, B. ix. 1088.

—— “ highest wood, impenetrable

“ To star or sun-light, spread their umbrage broad,

“ And BROWN as evening.” WARTON.

Ver. 3. *Va bagnando l'herbetta, &c.*] See Petrarch's *Canzone* just quoted, v. 24.

“ *Da bagnar l'herbe, &c.*” WARTON.

CANZONE *.

RIDONSI donne e giovani amorosi
 M' accostandosi attorno, e perche scrivi,
 Perche tu scrivi in lingua ignota e strana
 Verseggiando d' amor, e come t'osi?
 Dinne, se la tua speme sia mai vana,
 E de pensieri lo miglior t'arrivi;
 Così mi van burlando, altri rivi
 Altri lidi t'aspettan, ed altre onde

* It is from Petrarch, that Milton mixes the *Canzone* with the *Sonetto*. Dante regarded the *Canzone* as the most perfect species of lyric composition, *Della Volg. Eloqu.* c. iv. But, for the *Canzone*, he allows more laxity than for the *Sonnet*. He says, when the Song is written on a grave or tragick subject, it is denominated *Canzone*, and when on a comick, *cantilena*, as diminutive. WARTON.

The abbe Salvini, after pronouncing Filicaja as unquestionably the best composer of the *Canzone*, proceeds to speak of this species of verse, as follows: "Ma dove mai vale a mostrarsi il Poeta con tutte le ricchezze poetiche, coll' invenzione, colla disposizione, colla musicale varietà de metri, che l' anima variamente percuotono, co' lumi delle sentenze, colle figure grandi, e magnifiche, *se non nella CANZONE?*" *Prose Toscane* di A. M. Salvini, Firenz. 1715. p. 219.

Ver. 7. ————— *altri rivi*

Altri lidi t'aspettan, ed altre onde, &c.] The lines are an echo to a stanza in Ariosto, where Astolpho explores the regions of the moon, *Orl. Fur.* c. xxxiv. st. 72.

"Altri fiumi, altri laghi, altre compagne, &c."

"Altri piani, altre valli, altre montagne, &c."

See also *Lycidas*, v. 174.—The lady implied in the Italian Sonnets is perhaps
 ra, of whom more will be said hereafter.

WARTON.

Nelle cui verdi sponde
 Spuntati ad hor, ad hor a la tua chioma 10
 L'immortal guiderdon d' eterne frondi
 Perche alle spalle tue foverchia foma?
 Canzon dirotti, e tu per me rispondi
 Dice mia Donna, e'l suo dir, é il mio cuore
 Questa e lingua di cui si vanta Amore. 15

IV.

DIODATI, e te'l dirò con maraviglia,
 Quel ritroso io ch'amor spreggiar soléa
 E de suoi lacci spesso mi ridéa
 Gia caddi, ov' huom dabben talhor s'impiglia.
 Ne treccie d'oro, ne guancia vermiglia 5
 M'abbaglian sì, ma sotto nova idea

Ver. 5. *Ne treccie d'oro, ne guancia vermiglia*
M'abbaglian sì, &c.] So, in Comus, v. 752.

“What need a *vermeil-tinctur'd* lip for that,

“Love-darting eyes, and tresses like the morn?”

And *On the Death of a fair Infant*, v. 5.

——— “that lovely dye

“That did thy *cheek envermeil*.” WARTON.

But Milton's expression in the text is probably from Tasso's
Aminta, A. i. S. ii.

“A le guancie di Fillide volando,

“A le *guancie vermiglie*, come rosa.”

Compare also *ibid.* A. i. S. i.

“E così *vermigliuzza* havea la bocca.”

Pellegrina bellezza che'l cuor bea,
 Portamenti alti honesti, e nelle ciglia
 Quel sereno fulgor d'amabil nero,
 Parole adorne di lingua piu d'una, 10
 E'l cantar che di mezzo l'hemispero
 Traviar ben puo la faticosa Luna,
 E degli occhi suoi auventa si gran fuoco
 Che l'incerar gli orecchi mi fia poco.

Ver. 8. *Portamenti alti honesti,*] So before, *Sonn. iii. 8.*
 "Vezzosamente altera." *Portamento* expresses the lofty digni-
 fied deportment, by which the Italian poets constantly describe
 female beauty; and which is strikingly characteristick of the
 composed majestick carriage of the Italian Ladies, either as con-
 trasted with the liveliness of the French, or the timid delicacy
 of the English. Compare Petrarch's first Sonnet on the Death
 of Laura, *Sonn. ccxxix.*

"Ohime, il bel viso! Ohime, il soave sguardo!"

"Ohime, il *portamento leggiadro altiero!*"

Our author appears to have applied this Italian idea of a graceful solemnity in his description of Eve.

Milton, as it may be seen from these Sonnets, appears to have
 been struck, on going into Italy, with a new idea of foreign
 beauty, *sotto novo idea pellegrina bellezza.* He is now no longer
 captivated with the *treccie d'oro*, nor the bloom so conspicuous in
 fair-haired complexions, *guancia vermiglia*; but with the *nelle*
ciglia, *Quel sereno d'amabil nero*, the *degli occhi, si gran fuoco*. I
 would add the *E'l cantar*, unless that was a particular compliment
 to his Leonora. The dark hair and eye of Italy are now become
 his new favourites. When a youth of nineteen, in his general
 description of the English Fair, he celebrates Cupid's *golden nets*
of hair, L. i. El. i. 60. And, in *Comus*, beauty is characterised
 by *vermeil-tinctured cheeks*, and *tresses like the morn*. WARTON.

V.

PER certo i bei vostr'occhi, Donna mia
 Effer non puo che non fian lo mio sole
 Si mi percuoton forte, come ei fuole

Ver. 2. ————— *non fian lo mio sole*

“ *Si mi percuoton forte,*] To the Italian and Latin instances of this expression, cited by Mr. Thyer, and Mr. Bowle, in the Note on *Par. Lost*, B. iv. 244, Mr. Warton adds Shakspeare, *Love's Lab. Lost*, A. iv. S. iii.

“ As thy eyebeams when their fresh *rays* have *smote*

“ The dew of night that on my cheek down flows.”

And Virgil, of light, *Æn.* viii. 25.

————— “ *summique ferit laquearia tecti.*”

And Statius, *Theb.* vi. 666.

“ *Qualis Bistoniis clypeus Mavortis in agris*

“ *Luce mala Pangæa ferit.*”

And a parallel from Prudentius, which illustrates another passage of Milton, *Hymn* ii. 6.

“ *Caligo terræ scinditur*

“ *Solis percussa spiculo.*”

He cites also Buchanan, *Silv.* iv. p. 53. *Opp.* edit. 1715.

“ *Cuspide jucundæ lucis percussa renident*

“ *Arva.*”

and refers to pp. 116, 119, 130, 132, *ibid.* And other places.

And adds Fletcher, of the sun, *Purpl. Isl.* c. xii. ft. 25.

“ And with his *arrows* th' idle fogge doth chase.”

As in *Par. Lost*. B. vi. 15. of morning.

————— “ From before her vanish'd *Night*,

“ *Shot through* with orient beams.”

Per l'arene di Libia chi s'invia,
 Mentre un caldo vapor (ne sentì pria) 5
 Da quel lato si spinge ove mi duole,
 Che forse amanti nelle lor parole
 Chiaman sospir ; io non so che si sia :
 Parte rinchiusa, e turbida si cela
 Scoffo mi il petto, e poi n'uscendo poco 10
 Quivi d' attorno o s'agghiaccia, o s'ingiela ;
 Ma quanto a gli occhi giunge a trovar loco
 Tutte le notti a me fuol far piovole
 Finche mia Alba rivien colma di rose. *

With which compare also Fletcher's *Purpl. Isl.* c. 1. st. 40.

" First stepp'd the Light, and spread his chearfull rayes

" Through all the chaos ; *Darknesse headlong fell,*

" *Frighted with suddain beams, &c.*"

* The forced thoughts at the close of this Sonnet are intolerable. But he was now in the land of conceit, and was infected by writing in its language. He had changed his native Thames for Arno, *Sonn.* iii. 9.

" Canto, dal mio buon popol non inteso,

" E'l bel *Tamigi* cangio col bel *Arno.*" WARTON.

VI.

GIOVANE piano, e semplicette amante
 Poi che fuggir me stesso in dubbio sono,
 Madonna a voi del mio cuor l'humil dono
 Farò divoto; io certo a prove tante,
 L'hebbi fedele, intrepido, costante,
 De pensieri leggiadro, accorto, e buono;
 Quando rugge il gran mondo, e scocca il
 tuono,
 S'arma di fe, e d' intero diamante:
 Tanto del forse, e d' invidia sicuro,
 Di timori, e speranze, al popol use, 10
 Quanto d'ingegno, e d'alto valor vago,
 E di cetta sonora, e delle muse:
 Sol troverete in tal parte men duro,
 Ove Amor mise l'infanabil ago.*

* Milton had a natural severity of mind. For love-verses, his Italian Sonnets have a remarkable air of gravity and dignity. They are free from the metaphysics of Petrarch, and are more in the manner of Dante. Yet he calls his seventh Sonnet, in a Letter printed from the Cambridge manuscript by Birch, a composition in the *Petrarchian* stanza.

In 1762, the late Mr. Thomas Hollis examined the Laurentian library at Florence, for six Italian Sonnets of Milton, addressed to his friend Chimentelli; and, for other Italian and Latin compositions and various original letters, said to be remaining in manuscript at Florence. He searched also for an original bust in marble of Milton, supposed to be somewhere in that city. But he was unsuccessful in his curious inquiries. WARTON.

VII.

On his being arrived to the age of 23.*

HOW soon hath Time, the subtle thief of youth,
Stoln on his wing my three and twentieth
year!

* Written at Cambridge in 1631, and sent in a letter to a friend, who had importun'd our author to take orders. Of this letter there are two draughts in the Trinity manuscript. He there says, you object "that I have given up myself to dream away my years in the arms of studious retirement, like Endymion with the moon on Latmus hill." He calls this Sonnet, "my *night-ward* thoughts some time since, made up in a *Petrarchian stanza*."

WARTON.

Ver. 1. *How soon hath Time, &c.*] Robert Baron, who, in his *Cyprian Academy*, has made very free with Milton's early poems, transfers the expression in this and the next line into his *Pocula Castalia*, 1650, p. 27.

"Thercutus, when bald *Time upon his wing*
"Had stoln his fiftieth year, &c."

Ver. 2. *Stoln on his wing my three and twentieth year!*] Mr. Bowle here cites *All's well that ends well*, A. v. S. iii.

— "On our quick'ft decrees
"The inaudible and noiselefs foot of Time
"Steals, e'er we can effect them."

But the application of *steal* is different. In Shakspeare, Time comes imperceptibly upon, so as to prevent, our purposes. In Milton, Time, as imperceptibly and silently, brings on his wing, in his flight, the poet's twenty third year. Juvenal should not here be forgotten, in a passage of consummate elegance, *Sat. ix.*
129.

— "Dum ferta, unguenta, puellas,
"Pescimus, obrepit non intellecta senectus." WARTON.

My hasting days fly on with full career,
 But my late spring no bud or blossom shew'th.
 Perhaps my semblance might deceive the truth, 5
 That I to manhood am arriv'd so near;
 And inward ripeness doth much less appear,
 That some more timely-happy spirits endu'th.
 Yet be it less or more, or soon or slow,
 It shall be still in strictest measure even 10
 To that same lot, however mean or high,
 Toward which Time leads me, and the Will of
 Heaven;
 All is, if I have grace to use it so,
 As ever in my great Task-Master's eye.

Nor should a passage of similar elegance in Chaucer be forgotten,
Clerke's Tale, v. 7796, ed. Tyrwhitt.

"And though your grene youth floure as yet,

"*In crepeth age alway as still as ston.*"

VIII.

When the assault was intended to the CITY.

CAPTAIN, or Colonel, or Knight in arms,
 Whose chance on these defenceless doors may
 seize,
 If deed of honour did thee ever please,
 Guard them, and him within protect from
 harms.

He can requite thee; for he knows the charms
 That call fame on such gentle acts as these,
 And he can spread thy name o'er lands and
 seas,

Whatever clime the sun's bright circle warms.
 Lift not thy spear against the Muses bower :
 The great Emathian conquerour bid spare 10

Ver. 1. *Captain or Colonel, or Knight in arms,*] So Shakespeare, *K. Richard II.* A. i. S. iii. Where Bolingbroke enters,
 "appellant in armour :"

"Marshal, ask yonder *knight in arms.*" WARTON.

See also *The Warres of Cyrus king of Persia*, 1594.

"I trust your loue among the living dwels,

"And like a champion and a *knight at armes.*"

Ver. 10. *The great Emathian conquerour bid spare*

The house of Pindarus,] As a poet, Milton had as good right to expect this favour as Pindar. Nor was the English monarch less a protector of the arts, and a lover of poetry, than Alexander. As a subject, Milton was too conscious that his situation was precarious, and that his seditious tracts had forfeited all pretensions to his sovereign's mercy.

The house of Pindarus, when temple and
tower

Went to the ground: And the repeated air
Of sad Electra's poet had the power
To save the Athenian walls from ruin bare.

Mr. Bowle here refers us to Pliny, L. vii. c. 29. "Alexander Magnus Pindari vatis familiæ penetibusque jussit parci, cum Thebas caperet." And to the old commentator on Spenser's Pastorals, who relates this incident more at large, and where it might have first struck Milton as a great reader of Spenser.

Ælian says, that in this havock, Alexander ΕΤΙΜΗΣΕ honoured the family of Pindar, and suffered his house alone to stand untouched and entire: having killed ninety thousand Thebans, and captivated thirty thousand. WARTON.

Ver. 11. ————— When temple and tower

Went to the ground:] Temple and Tower is a frequent combination in the old metrical romances. See *Sege of Jerusalem*, MSS. Cott. Cal. A. 2. f. 122. And Davie's *Alexander*, Bibl. Bodl. f. 112. Our author has it again, *Par. Reg.* B. iii. 268.

—— "O'er hill and dale,
"Forest, and field, and flood, *temples and towers.*"

And again, in the description of the buildings of Rome, B. iv. 34.
"With *towers and temples*, &c." WARTON.

Ver. 113. *Of sad Electra's poet &c.]* Plutarch relates, that when the Lacedemonian general Lyfander took Athens, it was proposed in a council of war intirely to rase the city, and convert its site into a desert. But during the debate, at a banquet of the chief officers, a certain Phocian sung some fine anastrophicks from a chorus of the *Electra* of Euripides; which so affected the hearers, that they declared it an unworthy act, to reduce a place, so celebrated for the production of illustrious men, to total ruin and desolation. The lines of Euripides are at v. 168.

Ἀγαμέμνωνος ὦ κόρα, ἤλυθον Ἡ-
λέκτρα ποτὶ σὰν ἀγροτέραν αὐλάν.
Ἔμολέ τις, &c.

It appears, however, that Lyfander ordered the walls and fortifications to be demolished. See Plutarch, *Opp.* tom. ii. *Vit.* p. 807. Par. 1572. 8°.

By the epithet *sad*, Milton denominates the pathetick character of Euripides. *Repeated* signifies *recited*. But it has been ingeniously suggested, that the epithet *sad* belongs to Electra, who very often calls herself ΟΙΚΤΡΑ, ΤΑΛΑΙΝΑ, &c. in Euripides's play; and says, that all the city gave her the same appellation, κλησθεσι δὲ μ' ΑΘΑΙΑΝ ΗΛΕΚΤΡΑΝ ΠΟΛΙΗΤΑΙ. WARTON.

Electra had been before denominated *sad* by Drummond, in his Elegy on Prince Henry's death:

“ And *sad* Electra's sisters, who still weepe.”

This is one of Milton's best Sonnets, as Mr. Warton observes: It was written in 1642, when the King's army was arrived at Brentford, and had thrown the whole city into consternation.

IX.

To a VIRTUOUS YOUNG LADY.

LADY, that in the prime of earliest youth
 Wisely hast shunn'd the broad way and the
 green,
 And with those few art eminently seen,
 That labour up the hill of heavenly truth,
 The better part with Mary and with Ruth 5
 Chosen thou hast; and they that overween,

Ver. 5. ——— and with *Ruth*] In the edit. of 1645 “and *the* Ruth.”

Ver. 6. ——— *that* overween,] He is fond of this word. See *Par. Lost*, B. x. 878, *Par. Reg.* B. i. 147, and *Prose-Works*, i. 141, ed. 1698. and ii. 515.

And at thy growing virtues fret their spleen,
 No anger find in thee, but pity and ruth.
 Thy care is fix'd, and zealously attends 9
 To fill thy odorous lamp with deeds of light,
 And hope that reaps not shame. Therefore
 be sure
 Thou, when the bridegroom with his feastful
 friends
 Passes to blifs at the mid hour of night,
 Hast gain'd thy entrance, Virgin wise and
 pure.

Ver. 8. ————— *pity and ruth.*] Here *Ruth* and *ruth* are made to rhyme to each other; and it may perhaps offend the niceness of modern ears that the same word should rhyme to itself though in different senses: But our old poets were not so very delicate; and the reader may see parallel instances in Spenser's *Faer. Qu.* i. vi. 39, vii. vi. 38. NEWTON.

The same instances may be found in Tasso, *Gier. Lib.* c. i. st. xviii. c. xv. st. xvi, &c. Milton's combination of *pity* and *ruth* may be from Spenser. *Faer. Qu.* i. vi. 12.

“ And won with *pity* and unwonted *ruth*.”

It occurs also in the old metrical *Hist. of Sir Bevis of Southampton*:

“ He had such *ruth* and *pity* that the teares ran downe plenty.”

Ver. 11. *And hope that reaps not shame.*] Ἐλπίς ἐ κατασχεύει. *Rom.* v. v. HURD.

Ver. 12. *Thou when the bridegroom with his feastful friends*] *Feastful* is an epithet in Spenser. He alludes to the midnight feasting of the Jews before the consummation of marriage. WARTON.

Feastful is again used in *Samson Agon.* v. 1741: “ On *feastful* days:” which is also a phrase in Archbishop Parker's translation of the psalms, p. 234.

“ Our solempne *feastful* day.”

X.

To the Lady MARGARET LEY.

DAUGHTER to that good Earl, once President
 Of England's Council and her Treasury,
 Who liv'd in both, unstain'd with gold or fee,
 And left them both, more in himself content,
 Till sad the breaking of that Parliament 5
 Broke him, as that dishonest victory
 At Chæroneæ, fatal to liberty,
 Kill'd with report that old man eloquent.
 Though later born than to have known the days
 Wherein your father flourish'd, yet by you,
 Madam, methinks I see him living yet ; 11

Ver. 1. *Daughter to that good Earl,*] She was the daughter of Sir James Ley, whose singular learning and abilities raised him through all the great posts of the Law, till he came to be made Earl of Marlborough, and Lord High Treasurer, and Lord President of the Council to King James I. He died in an advanced age ; and Milton attributes his death to *the breaking of the Parliament* ; and it is true that the Parliament was dissolved the 10th of March 1628-9, and he died on the 14th of the same month. He left several sons and daughters ; and the Lady Margaret was married to Captain Hobson of the Isle of Wight. It appears from the accounts of Milton's life, that in 1643 he used frequently to visit this lady and her husband ; about which time we may suppose this Sonnet to have been composed. NEWTON.

Ver. 8. *Kill'd with report that old man eloquent.*] Isocrates, the orator. The victory was gained by Philip of Macedon over the Athenians. WARTON.

So well your words his noble virtues praise,
 That all both judge you to relate them true,
 And to possess them, honour'd Margaret.

XI.

*On the detraction which followed upon my writing
 certain treatises *.*

A BOOK was writ of late call'd *Tetrachordon*,

* Dr. Johnson says of this and the next Sonnet, that "the first is contemptible, and the second not excellent;" and yet he had selected the *contemptible* Sonnet as a specimen, in his Dictionary, of this species of verse in English. But Milton wrote this Sonnet in sport.

Ver. 1. *A book was writ of late call'd Tetrachordon,*] This elaborate discussion, unworthy in many respects of Milton, and in which much acuteness of argument, and comprehension of reading, were idly thrown away, was received with contempt, or rather ridicule, as we learn from Howel's *Letters*. A better proof that it was treated with neglect, is, that it was attacked by two nameless and obscure writers only; one of whom Milton calls, a *Serving-man turned Solicitor*! Our author's divorce was on Platonick principles. He held, that disagreement of mind was a better cause of separation than adultery or frigidity. Here was a fair opening for the laughers. This and the following Sonnet were written soon after 1645. For this doctrine Milton was summoned before the Lords. But they not approving his accusers, the presbyterian clergy, or thinking the business too speculative, he was quickly dismissed. On this occasion Milton commenced hostilities against the Presbyterians. He illustrates his own system in this line of *Par. Lost*. B. ix. 372. "Go, for thy stay, not free, absents thee more."

And woven close, both matter, form, and stile;
 The subject new : it walk'd the Town awhile,
 Numbering good intellects; now seldom por'd
 on.

Cries the stall-reader, Bless us ! what a word on
 A title page is this ! and some in file 6
 Stand spelling false, while one might walk
 to Mile-

End Green. Why is it harder, Sirs, than
 Gordon,

Colkitto, or Macdonnel, or Galasp ? 9

Milton wished he had not written this work in English. This is observed by Mr. Bowle, who points out the following proof, in the *Defensio secunda*. “ Vellem hoc tantum, sermone vernaculo me non scripsisse : non enim in vernas lectores incidissem, quibus solenne est sua bona ignorare, aliorum mala irridere,” *Prose-works*, ii. 331. This was one of Milton's books published in consequence of his divorce from his first wife. *Tetrachordon* signifies Expositions on the four chief places in Scripture which mention marriage or nullities in marriage. WARTON.

Ver. 3. ——— *it walk'd the Town*] So, in *Sams. Agon.* v. 1088. “ Of whom such noise hath *walk'd* about.”

Ver. 5. *Cries the stall reader,*] So, in *Apol. Smeſtymn*, §. viii. “ *Stall-epistle* nonsense.” WARTON.

Ver. 8. ——— *Why is it*] Tonson, who might have been taught better by the Errata of the edition he followed, reads *is better*, in his edition of 1695. So also *Colikkto*, v. 9. WARTON.

Ver. 9. *Colkitto, or Macdonnel, or Galasp?*] Milton is here collecting, from his hatred to the Scots, what he thinks Scottish names of an ill found. *Colkitto and Macdonnel*, are one and the same person; a brave officer on the royal side, an Irish man of the Antrim family, who served under Montrose. The *Macdonalds*

Those rugged names to our like mouths grow
 fleek,
 That would have made Quintilian stare and
 gasp.
 Thy age, like ours, O Soul of Sir John Cheek,
 Hated not learning worse than toad or asp,
 When thou taught'st Cambridge, and king
 Edward, Greek.

of that family are styled, by way of distinction, *Mac Collcittok*,
 i. e. descendants of lame Colin.

Galasp is a Scottish writer against the Independents; for whom
 see Milton's verses *On the Forcers of Conscience*, &c. He is
George Gillespie, one of the Scotch members of the Assembly of
 Divines, as his name is subscribed to their Letter to the Belgick,
 French, and Helvetian churches, dated 1643. In which they
 pray, "that these three nations may be joined as one Stick in
 the hands of the Lord:—that all Mountains may become Plains
 before them and us; that then all who now see the Plummets in
 our hands, may also behold the Top-stone set upon the head of
 the Lord's house among us, and may help us with shouting to cry,
Grace, Grace, to it." Rushw. p. 371. Such was the rhetorick
 of these reformers of reformation! WARTON.

Ver. 12. ————— *Sir John Cheek,*] Or *Cheke*.
 He was the first professor of the Greek tongue in the university of
 Cambridge, and was highly instrumental in bringing that lan-
 guage into repute, and restoring the original pronunciation of it;
 though with great opposition from the patrons of ignorance and
 popery, and especially from Gardiner, bishop of Winchester and
 chancellor of the university. He was afterwards made one of the
 tutors to Edward VI. See his *Life* by Strype, or in the *Biogra-*
phia Britannica. NEWTON.

Thy age, like ours, &c. as in his *Epist. Fam. Prose-Works*, iii.
 567. "Qui Græcis componendis hoc sæculo studium atque operam
 impendit, periculum est ne plerumque furdo canat." BOWLE.

Ver. 13. *Hated not learning worse than toad or asp,*] Mr.

Bowle quotes Halle, *Rich.* ii. f. 34. "Diverse noble personages hated Kinge Richard worse than a toade or a serpent." WARTON.

So, in the translation of the first three books of *Orlando Innamorato*, by R. T. 1598.

"He worse than toade Angelica doth hate."

And in Harrington's *Orl. Fur.* B. xxvi. ft. 17.

"And for they hated them like snake or toade."

XII.

On the SAME.*

I DID but prompt the age to quit their clogs
By the known rules of ancient liberty,
When straight a barbarous noise environs me
Of owls and cuckoos, asses, apes and dogs :
As when those hinds that were transform'd to
frogs 5

* The preceding Sonnet is evidently of a ludicrous, the present of a more contemptuous, cast.—There is a portrait of the celebrated Spanish poet, Lope de Vega, painted when he was young; surrounded by dogs, monkeys, and other monsters, and writing in the midst of them, without attending to their noise. See Hayley's *Essay on Epic Poet.* Notes, p. 205. It is not improbable that Milton might have seen, or heard of, this curious picture of his contemporary; and be led, in consequence, to describe *so minutely*, in this Sonnet, the "barbarous noise that environed him."

Ver. 3. *When straight a barbarous noise &c.*] Milton was violently censured by the presbyterian clergy for his *Tetrachordon*, and other tracts of that tendency. WARTON.

Ver. 5. *As when those hinds &c.*] The fable of the Lycian clowns changed into frogs is related by Ovid, *Met.* vi. *Fab.* iv.

Rail'd at Latona's twin-born progeny,
Which after held the sun and moon in fee.
But this is got by casting pearl to hogs ;
That bawl for freedom in their senseless mood,
And still revolt when truth would set them
free.

10

Licence they mean when they cry Liberty ;
For who loves that, must first be wise and good ;
But from that mark how far they rove we see,
For all this waste of wealth, and loss of blood.

And the poet, in saying " Which after held the sun and moon in fee," intimates the good hopes which he had of himself, and his expectations of making a considerable figure in the world.

NEWTON.

Ver. 11. *Licence they mean when they cry Liberty ;* " The hypocrisy of some shames not to take offence at this doctrine [the liberty of Divorce] for *Licence* ; whereas indeed, they fear it would remove *Licence*, and leave them but few companions," *Tetrachord*, vol. 1. 4to. p. 319. He further explains himself at the bottom of the same page : " This one virtue incomparable it [the prohibition of divorce] hath, to fill all christendom with whoredoms and adulteries, beyond the art of Balaams or of Devils." Again, in his *Tenure of Kings and Magistrates*, p. 341. " Indeed, none can love freedom heartily but good men : the rest love not *Freedom*, but *Licence* ; which never hath more scope or indulgence than under tyrants." HURD.

XIII.

To Mr. H. LAWES on the publishing his Airs.

HARRY, whose tuneful and well measur'd song
 First taught our English musick how to span
 Words with just note and accent, not to scan
 With Midas ears, committing short and long;
 Thy worth and skill exempts thee from the
 throng,
 With praise enough for Envy to look wan; 6
 To after age thou shalt be writ the man,
 That with smooth air could'st humour best
 our tongue.

Ver. 4. ——— committing *short and long*;] *Committing* is a Latinism, as Mr. Warton observes; and, as Mr. Richardson had remarked, conveys with it the idea of *offending against quantity and harmony*.

Ver. 5. ——— exempts thee from the throng,] Horace, *Od. I. i. 32.* “*Secernunt populo.*” RICHARDSON.

Ver. 7. ——— thou shalt be writ the man,] This also in the style of Horace, *Od. I. vi. i.*

“*Scriberis Vario fortis, et hostium*

“*Victor.*” NEWTON.

Ver. 8. ——— with smooth air] So he calls his friend's musick “*smooth-dittied song*,” *Comus*, v. 85. And, in his *Areopagitica*, he says that Thales was sent by Lycurgus to “*mollifie the Spartan furlinesse with his smooth songs and odes.*”

Thou honour'st verse, and verse must lend her
 wing
 To honour thee, the priest of Phœbus' quire,
 That tun'st their happiest lines in hymn, or
 story.

11

Dante shall give Fame leave to set thee higher
 Than his Casella, whom he woo'd to sing
 Met in the milder shades of Purgatory.

Ver. 9. *Thou honour'st verse,*] Compare Browne, of Lord
 Brooke, *Brit. Past.* 1616, B. ii. S. ii.

————— “Time shall see
 “Thee honor'd by thy verse, and it by thee.”

Ver. 11. ————— *or story.*] “The story of
 Ariadne set by him to musick.” This is a note in the margin of
 this sonnet, as it stands prefixed to “Choice Psalms put into mu-
 sick by Henry and William Lawes, Lond. for H. Moseley 1648.”
 The inscription is there, “To my friend Mr. Henry Lawes.”
 In the ninth line, is the true reading *lend*, as in the manuscript,
 for “*send* her wing,” as in the edition 1673. WARTON.

Lawes's *Ariadne* appears to have been much admired. In the
 Verses prefixed to his *First Book* of Ayres, those by John Cobb
 observe, that

“Thy *Ariadne's* grief's so fitly shown,
 “As brings us pleasure from her saddest groan.”

And those by John Philips, that the musician's powerful strains

————— “have low descended to the deep,
 “And waken'd *Theseus' Queen* from Stygian sleep; &c.”

and the poet promises him as his reward,

“Hereafter thou shalt wear fair *Ariadne's* crown.”

Ver. 14. *Than his Casella, &c.*] Dante, on his arrival in Pur-
 gatory sees a vessel approaching the shore, freighted with souls
 under the conduct of an angel, to be cleansed from their sins and
 made fit for Paradise. When they are disembarked, the poet re-

cognizes in the croud his old friend Casella the musician. The interview is strikingly imagined, and, in the course of an affectionate dialogue, the poet requests a soothing air; and Casella sings, with the most ravishing sweetness, Dante's second *Canzone*. *Convit.* p. 116. vol. iv. P. i. Ven. 1758. 4to. It begins,

“ Amor, che nella mente mi ragiona.”

See Dante's *Purgator.* C. ii. v. 1111. The Italian commentators on the passage say, that Casella, Dante's friend, was a musician of distinguished excellence. He must have died a little before the year 1300. In the Vatican library is a Ballatella, or Madrigal, inscribed *Lemmo da Pistoja, e Casella diede il Suono*. That is, Lemmo da Pistoja wrote the words, which were set to music by Casella. Num. 3214. f. 149. Crescimbeni mentions an ancient manuscript Ballatella, with Dante's words and his friend Schochetti's music. Inscribed *Parole di Dante, e Suono di Schochetti*. 1st. Volg. Poes. p. 409. From many parts of his writings, Dante appears to have been a judge and a lover of music. This is not the only circumstance in which Milton resembled Dante. By *milder shades*, our author means, shades comparatively much less horrible than those which Dante describes in the *Inferno*.

WARTON.

XIV.

*On the religious memory of Mrs. CATHERINE
THOMSON*, my christian friend, deceased*

16 Decemb. 1646.

WHEN Faith and Love, which parted from
thee never,

Had ripen'd thy just soul to dwell with God,

Meekly thou didst resign this earthly load

Of death, call'd life; which us from life
doth sever.

Thy works, and alms, and all thy good
endeavour,

Staid not behind, nor in the grave were trod; 5

* *Mrs. Catherine Thomson,*] I find in the accounts of Milton's life, that, when he was first made Latin secretary, he lodged at one Thomson's next door to the Bull-head tavern at Charing-Cross. This Mrs. Thomson was in all probability one of that family. NEWTON.

Peck supposes, that Milton, from his acquaintance with this Mrs. Thomson and Thomas Ellwood, was a quaker. Milton was certainly of that profession, or general principle, in which all sectarists agree, a departure from establishment; and there was at least one common cause in which all concurred who deserted the church, whether Quakers, Anabaptists, or Brownists.

WARTON.

Ver. 6. *Staid not behind, nor in the grave were trod;*] “Nor in the grave were trod,” is a beautiful periphrasis for “good deeds forgotten, at her death,” and a happy improvement of the original line in the manuscript.

But, as Faith pointed with her golden rod,
 Follow'd thee up to joy and blifs for ever.
 Love led them on, and Faith, who knew them
 beft

Thy hand-maids, clad them o'er with purple
 beams 10

And azure wings, that up they flew fo drest,
 And fpake the truth of thee on glorious themes
 Before the Judge ; who thenceforth bid thee
 reft,

And drink thy fill of pure immortal freams.

“ Strait follow'd thee the path that faints have trod.”

WARTON.

Ver. 7. ———— *with her golden rod,*] Perhaps from the golden reed in the Apocalypfe : Which he mentions in his *Church Government*, B. i. ch. i. “ The golden furveying reed [of the Saints] marks out and meafures every quarter and circuit of the New Jerufalem,” *Profe-works*, vol. i. 41. See alfo p. 44.

WARTON.

Ver. 10. ———— *clad them o'er with purple beams*

And azure wings, that up they flew fo drest, &c.] This, fays Mr. Warton, is like the thought of the perfonification and afcent of the Prayers of Adam and Eve ; a fiction from Ariofto and Taffo, *Par. Loft*, B. xi. 14, &c. To this I may add, that the paffage bears fome refemblance alfo to the following lines of P. Fletcher, *Poetic. Misc.* 1633, p. 83.

“ Moft bleffed foul, that, lifted up with wings

“ *Of faith and love*, leaves this bafe habitation ;

“ And, fcorning fluggifh earth, to heav'n up fprings.”

Ver. 14. *And drink thy fill of pure immortal freams.*] So, in the *Epitaph. Damon.* v. 206.

“ *Æthereos haurit latices, et gaudia potat*

“ *Ore facro.*”

The allusion is to the waters of life, and more particularly to *Pf.* xxxvi. 8, 9. "Thou shalt make them drink of the river of thy pleasures, for with thee is the well of life." On this scriptural idea, which is enlarged with the decorations of Italian fancy, Milton seems to have founded his feast of the angels, *Parad. Lost*, B. v. 632. WARTON.

XV.

To the Lord General FAIRFAX.*

FAIRFAX, whose name in arms through
Europe rings,

* For obvious political reasons this Sonnet, the two following, and the two to Cyriack Skinner, were not inserted in the edition 1673. They were first printed at the end of Phillips's life of Milton prefixed to the English version of his public Letters, 1694. They are quoted by Toland in his Life of Milton, 1698, p. 24, 34, 35. Tonson omitted them in his editions of 1695, 1705. But, growing less offensive by time, they appear in his edition of 1713. The Cambridge manuscript happily corrects many of their vitiated readings. They were the favourites of the republicans long after the restoration: It was some consolation to an extirminated party, to have such good poetry remaining on their side of the question. These five sonnets being frequently transcribed, or repeated from memory, became extremely incorrect: their faults were implicitly preserved by Tonson, and afterwards continued without examination by Tickell and Fenton.

This Sonnet, as appears from Milton's Manuscript, was addressed to Fairfax at the siege of Colchester, 1648. WARTON.

Ver. 1. ————— rings,] Milton is fond of *ring*, for violence of sound; I mean in a good sense, and out of its appropriated, literal application. *Sonn.* xxii. 12. "Of which all Europe *rings* from side to side." *Hymn. Nativ.* v. "Ring out ye crystal spheres." *Par. Lost*, B. ii. 495. "Hill and valley *rings*," *Ib.* B. iii. 347. "Heaven *ring* with jubilee." *Ib.*

Filling each mouth with envy or with praise,
 And all her jealous monarchs with amaze
 And rumours loud, that daunt remotest kings;
 Thy firm unshaken virtue ever brings
 Victory home, though new rebellions raise
 Their Hydra heads, and the false North displays
 Her broken league to imp their serpent-wings.

B. vi. 204. "The faithful armies *rung* Hosanna." Ib. B. vii. 562. "All the constellations *rung*." Ib. B. vii. 633. "The empyrean *rung* with hallelujahs." Ib. B. ix. 737. "The sound yet *rung* of his persuasive words." WARTON.

Ver. 2. Filling *each mouth*] So doctor Newton has printed it from the reading in Milton's manuscript: It was before, in all the printed copies, "*And fills each mouth.*"

Ver. 4. ————— *daunt remotest kings* ;] Who dreaded the example of England, that their monarchies would be turned into republicks. WARTON.

Some editions corruptly read "that daunt remotest *things*."

Ver. 5. *Thy firm unshaken virtue*] *Valour*, till doctor Newton adopted the manuscript reading, *virtue*. In the next line *though* is, in like manner, admitted instead of *while*.

Ver. 7. *Their Hydra heads, and the false North displays*
Her broken league to imp their serpent-wings.] Euripides, Milton's favourite, is the only writer of antiquity that has given wings to the monster Hydra, *Ion*. v. 198. ΠΙΤΑΝΟΝ πτερόφλεκτον. The word ΠΙΤΑΝΟΝ is controverted. But here perhaps is Milton's authority for the common reading.

Our author seems to have taken this idea from a passage in the *Eikon*, which he quotes in his *Argus*, §. x. "He [the king] calls the parliament a *many-headed Hydra* of government, full of factions, distractions, &c." *Pr. W.* i. 396. WARTON.

Ver. 8. *Her broken league*] Because the English Parliament held, that the Scotch had broken their Covenant, by Hamilton's march into England. HURD.

O yet a nobler task awaits thy hand, 9
 (For what can war, but endless war still breed?)
 Till truth and right from violence be freed,
 And publick faith clear'd from the shameful brand

Ibid. ————— to imp their *serpent-wings*.] In falconry, to *imp* a feather in a hawk's wing, is to add a new piece to a mutilated stump. From the Saxon *impan*, to *ingraft*. So Spenser, of a headless trunk, *Faer. Qu.* iv. ix. 4.

“ And having *ymp*t the head to it agayne.”

To *imp wings* is not uncommon in our old poetry. Thus Spenser, *Hymne of Heavenly Beautie*.

“ Thence gathering plume of perfect speculation,
 “ To *impe* the *winges* of thy high flying minde.”

And Fletcher, *Purpl. Isl.* c. i. st. 24.

—— “ *Imping* their flaggie *wings*
 “ With thy stolne plumes.”

And Shakspeare, *Rich. II.* A. ii. S. i.

“ *Imp* out our drooping country's broken *wing*.”

Where Mr. Steevens produces other instances. It occurs also in poets much later than Milton. See also Reed's *Old Pl.* vii. 172, 520, and x. 351. WARTON.

It was formerly in the printed copies “ *her serpent-wings*.” But doctor Newton corrected it, by the manuscript; observing also that *serpent-wings* refers to the same as *Hydra heads*, and that the insurrections in England were to have been supported by the Scotch army marching into it at the same time.

Ver. 10. This and the following lines were thus in the printed copies :

“ For what can war, but *acts of war* still breed,
 “ Till *injur'd truth* from violence be freed,
 “ And publick faith *be rescued from the brand &c.*”

NEWTON.

Of publick fraud. In vain doth Valour bleed,
While Avarice and Rapine share the land.

Ver. 13. *Of publick fraud.*] The Presbyterian Committees and Subcommittees. The grievance so much complained of by Milton in his History of England. See Birch's edition. *Publick fraud* is opposed to *publick faith*, the security given by the parliament to the City-contributions for carrying on the war.

WARBURTON.

XVI.

To the Lord General CROMWELL *.

CROMWELL, our chief of men, who through
a cloud

Not of war only, but detractions rude,
Guided by faith and matchless fortitude,

* Written 1652. The prostitution of Milton's Muse to the celebration of Cromwell, was as inconsistent and unworthy, as that this enemy to kings, to ancient magnificence, and to all that is venerable and majestick, should have been buried in the Chapel of Henry the Seventh. But there is great dignity both of sentiment and expression in this Sonnet. Unfortunately, the close is an anticlimax to both. After a long flow of perspicuous and nervous language, the unexpected pause at "Worcester's laureat wreath," is very emphatical, and has a striking effect.

WARTON.

Ver. 1. In the printed copies thus :

——— " *that through a crowd*

" *Not of war only, but distractions rude.*"

But a *cloud of war* is a classical expression : "*Nubem belli,*"
Virg. *Æn.* x. 809. NEWTON.

To peace and truth thy glorious way hast
 plough'd,
 And on the neck of crowned Fortune proud 5
 Hast rear'd God's trophies, and his work pur-
 sued,
 While Darwen stream, with blood of Scots
 imbrued,
 And Dunbar field resounds thy praises loud,
 And Worcester's laureat wreath. Yet much re-
 mains 9

Ver. 5. *And on the neck of crowned Fortune proud*

Hast rear'd God's trophies, and his work pursued,]

These admirable verses, not only to the mutilation of the integrity of the stanza, but to the injury of Milton's genius, were reduced to the following meagre contraction, in the printed copies of Phillips, Toland, Tonson, Tickell, and Fenton.

“ And fought God's battles, and his works pursued.”

WARTON.

Ibid. ——— *crowned Fortune]* His malignity to Kings aided his imagination in the expression of this sublime sentiment.

HURD.

Ver. 7. *While Darwen stream,]* In the printed copies, “ *Darwent stream.*” The *Darwen*, or *Derwen*, is a small river near Preston in Lancashire; and there Cromwell routed the Scotch Army under Duke Hamilton in August 1648. The battles of *Dunbar* and *Worcester* are too well known to be particularised; both fought on the memorable 3d of September, the one in 1650, and the other in 1651. NEWTON.

Ver. 9. *And Worcester's laureat wreath.]* This seems pretty, but is inexact in this place. However, the expression alludes to what Cromwell said of his success at Worcester, that it was his *crowning mercy*. HURD.

This hemistich originally stood,

“ And twenty battles more.”

To conquer still ; Peace hath her victories
 No less renown'd than War : New foes arise
 Threatening to bind our souls with secular chains :
 Help us to save free conscience from the paw
 Of hireling wolves, whose gospel is their maw.

Such are often our first thoughts in a fine passage. I take it, that one of the essential beauties of the Sonnet is often to carry the pauses into the middle of the lines. Of this our author has given many striking examples ; and here we discern the writer whose ear was tuned to blank verse. WARTON.

Ver. 10. ————— *Peace hath her victories*

No less renown'd than War :] Cromwell is addressed in a similar manner by a letter from Mr. William Erberry, dated July 19, 1652, just about the time this Sonnet was written ; which begins, “ Sir, Greate thinges God has done by you in warr, and good things men expect from you in peace.” Nicholls’s *State-Pap.* p. 88.

In the printed copies before doctor Newton’s edition, the lines were thus :

————— “ *Peace has her victories*

“ *No less than those of war.*”

And afterwards “ *in secular chains.*”

Ver. 12. ————— *secular chains :*] The Ministers moved Cromwell to lend the *secular* arm to suppress sectaries.

WARBURTON.

Ver. 14. *Of hireling wolves, whose gospel is their maw.*] Hence it appears that this Sonnet was written about May, 1652.

By *hireling wolves*, he means the presbyterian clergy, who possessed the revenues of the parochial benefices on the old constitution, and whose conformity he supposes to be founded altogether on motives of emolument. See Note on *Lycidas*, v. 114. There was now no end of innovation and reformation. In 1649, it was proposed in parliament to abolish Tithes, as Jewish and anti-christian, and as they were authorised only by the ceremonial law of Moses, which was abrogated by the gospel. But as the proposal tended to endanger lay-impropriations, the notion of their

divine Right was allowed to have some weight, and the business was postponed. This was an argument in which Selden had abused his great learning. Milton's party were of opinion, that as every parish should elect, so it should respectively sustain, its own minister by publick contribution. Others proposed to throw the tithes of the whole kingdom into one common stock, and to distribute them according to the size of the parishes. Some of the Independents urged, that Christ's ministers should have no settled property at all, but be like the apostles who were sent out to preach without *staff or scrip*, without common necessities; to whom Christ said, *Lacked ye any thing?* A succession of miracles was therefore to be worked, to prevent the saints from starving. See Baxter's *Life*, p. 115. Kennet's *Case of Impropriations*, p. 268. Walker's *Sufferings*, p. 36. Thurloe's *State Pap.* vol. ii. 687.

Milton's praise of Cromwell may be thought inconsistent with that zeal which he professed for liberty: for Cromwell's assumption of the Protectorate, even if we allow the lawfulness of the Rebellion, was palpably a violent usurpation of power over the rights of the nation, and was reprobated even by the republican party. Milton, however, in various parts of the *Defensio Secunda*, gives excellent admonitions to Cromwell, and with great spirit, freedom, and eloquence, not to abuse his new authority. Yet not without an intermixture of the grossest adulation.

WARTON.

XVII.

To Sir HENRY VANE the younger *.

VANE, young in years, but in sage counfel old,
Than whom a better fenator ne'er held

* Perhaps written about the time of the laſt, having the ſame tendency. Sir Henry Vane the younger was the chief of the independents, and therefore Milton's friend. He was the contriver of the Solemn League and Covenant. He was an eccentric character, in an age of eccentric characters. In religion the moſt fantaſtick of all enthuſiaſts, and a weak writer, he was a judicious and ſagacious politician. The warmth of his zeal never miſſed his publick meaſures. He was a knight-errant in every thing but affairs of ſtate. The ſagacious biſhop Burnet in vain attempted to penetrate the darkneſs of his creed. He held, that the devils and the damned would be ſaved. He believed himſelf the perſon delegated by God, to reign over the ſaints upon earth for a thouſand years. His principles founded a ſect called the *Vanifſts*. On the whole, no ſingle man ever exhibited ſuch a medley of fanaticiſm and diſſimulation, ſolid abilities and viſionary deluſions, good ſenſe and madneſs. In the pamphlets of that age he is called ſir *Humorous Vanity*. He was beheaded in 1662. On the Scaffold, he compared Tower Hill to mount Piſgah, where Moſes went to die, in full aſſurance of being immediately placed at the right hand of Chriſt.

Milton alludes to the execution of Vane and other regicides, after the Reſtoration, and in general to the ſufferings of his friends on that event, in a ſpeech of the Chorus on Samſon's degradation, *Samſ. Agon.* v. 687. See alſo *Ibid.* v. 241.

This Sonnet ſeems to have been written in behalf of the independents, againſt the preſbyterian hierarchy. WARTON.

Ver. 1. ———— *but in ſage counfel old,*] This is much better than the printed copies, “in ſage *councils* old.”

NEWTON.

The helm of Rome, when gowns, not arms, re-
 pell'd
 The fierce Epirot and the African bold;
 Whether to settle peace, or to unfold 5
 The drift of hollow States hard to be spell'd;
 Then to advise how War may, best upheld,
 Move by her two main nerves, iron and gold,
 In all her equipage: besides to know
 Both spiritual power and civil, what each
 means, 10
 What fevers each, thou hast learn'd, which few
 have done:
 The bounds of either sword to thee we owe:

The whole line resembles one in Sylvester, as Mr. Dunster also has noticed, *Du Bart.* 1621, p. 338.

“ Isaac, *in yeers yong, but in wisdom growen.*”

Ver. 6. ————— *hollow States*] *Peace with the hollow States of Holland.* WARBURTON.

Ver. 7. In the printed copies the metre is spoiled in this verse, and the sense in the following:

“ Then to advise how war may *be* best upheld

“ *Mann'd* by her two main nerves, &c.” NEWTON.

Ver. 9. *In all her equipage:*] Briefly, but finely, expressing what Shakspeare has written in *Othello*:

————— “ all quality,

“ Pride, pomp, and circumstance, of glorious war.”

In the printed editions this third stanza wanted one whole line, and gave another line thus corrupted, as Dr. Newton states:

————— “ besides to know

“ *What serves each, thou hast learn'd, &c.*”

Therefore on thy firm hand Religion leans
In peace, and reckons thee her eldest son.

Ver. 13. This and the next line are infinitely better in the manuscript than in the printed editions :

“ Therefore on thy *right* hand Religion leans,
“ And reckons thee *in chief* her eldest son.” NEWTON.

XVIII.

*On the late massacre in PIEMONTE **.

AVENGE, O Lord, thy slaughter'd saints, whose
bones

Lie scatter'd on the Alpine mountains cold ;

* In 1655, the duke of Savoy determined to compel his reformed subjects in the Vallies of Piedmont, to embrace popery, or quit their country. All who remained and refused to be converted, with their wives and children, suffered a most barbarous massacre. Those who escaped, fled into the mountains, from whence they sent agents into England to Cromwell for relief. He instantly commanded a general fast, and promoted a national contribution in which near forty thousand pounds were collected. The persecution was suspended, the duke recalled his army, and the surviving inhabitants of the Piedmontese Vallies were reinstated in their cottages, and the peaceable exercise of their religion. On this business, there are several state-letters in Cromwell's name written by Milton. One of them is to the Duke of Savoy. See *Prose-works*, ii. 183, seq. 437, 439. Milton's mind, busied with this affecting subject, here broke forth in a strain of poetry, where his feelings were not fettered by ceremony or formality. The protestants availed themselves of an opportunity of exposing the horrors of popery, by publishing many sets of prints of this unparalleled scene of religious butchery, which operated like Fox's

Even them who kept thy truth so pure of old,
 When all our fathers worshipt stocks and
 stones,
 Forget not: in thy book record their groans 5
 Who were thy sheep, and in their ancient fold
 Slain by the bloody Piemontese that roll'd
 Mother with infant down the rocks. Their
 moans

Book of Martyrs. Sir William Moreland, Cromwell's agent for the Vallies of Piedmont at Geneva, published a minute account of this whole transaction, in "The History of the Valleys of Piemont, &c. Lond. 1658." With numerous cuts, in folio.

Milton, among many other atrocious examples of the papal spirit, appeals to this massacre, in Cromwell's Letter to king Charles Gustavus, dat. 1656. "Testes *Alpinæ* valles miserorum cæde ac sanguine redundantes, &c." *Pr. W.* ii. 454. WARTON.

Ver. 2. *Lie scatter'd on the Alpine mountains cold;*] From Fairfax's *Tasso*, B. xiii. st. 60.

—————"Into the valleys greene
 "Distill'd from tops of *Alpine mountains cold.*"

WARTON.

Ver. 3. *Even them who kept thy truth so pure of old,
 When all our fathers worshipt stocks and stones,*] It is pretended that, when the church of Rome became corrupt, they preserved the primitive apostolical christianity: and that they have manuscripts against the papal Antichrist and Purgatory, as old as 1120. See their History by Paul Perrin, Genev. 1619. Their poverty, and seclusion from the rest of the world for so many ages, contributed in great measure to this simplicity of worship. In his pamphlet, "The likeliest means to remove *Hirelings* out of churches," against endowing churches with tithes, our author frequently refers to the happy poverty and purity of the Waldenses. See *Prose-Works*, vol. i. 568, 574. WARTON.

Ver. 7. ————— *that roll'd*

Mother with infant down the rocks.] There is a print

The vales redoubled to the hills, and they 9
To Heaven. Their martyr'd blood and ashes
sow

O'er all the Italian fields, where still doth sway
The triple Tyrant; that from these may grow
A hundred fold, who, having learn'd thy way,
Early may fly the Babylonian woe. 14

of this piece of cruelty in Moreland. He relates, that "a mother was hurled down a mighty rock, with a little infant in her arms; and three days after, was found dead with the little childe alive, but fast clasped between the arms of the dead mother which were cold and stiffe, insomuch that those who found them had much ado to get the young childe out." p. 363. WARTON.

Ver. 10. ———— *Their martyr'd blood and ashes sow*] An allusion to "*Sanguis martyrum semen est Ecclesiæ.*"

Ver. 14. ———— *Babylonian woe,*] Antichrist.

WARBURTON.

The Pope, or *Antichrist*, was called the *Babylonish Beast of Rome*. See Prynne's *Laud*, p. 277. edit. 1646. He is called *Antistes Babylonius*, the Babylonish bishop, by Milton, *In Quint. Nov.* v. 156. WARTON.

XIX.

On his BLINDNESS.

WHEN I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide,
 Lodg'd with me useleſs, though my ſoul more
 bent
 To ſerve therewith my Maker, and preſent 5
 My true account, leſt he, returning, chide;
 “Doth God exact day-labour, light denied?”
 I fondly aſk: But Patience, to prevent
 That murmur, ſoon replies, “God doth not need
 “Either man’s work, or his own gifts; who
 “beſt 10
 “Bear his mild yoke, they ſerve him beſt: his
 “ſtate

Ver. 3. *And that one talent, which is death to hide,*] He ſpeaks here with alluſion to the parable of the talents, *Mat. xxv.* And he ſpeaks with great modeſty of himſelf, as if he had not five, or two, but only one talent. NEWTON.

Ver. 7. *Doth God exact day-labour, light denied?*] Here is a pun on the doctrine in the goſpel, that we are to work only while it is light, and in the night no man can work. There is an ambiguity between the natural light of the day, and the author’s blindneſs. WARTON.

Ver. 10. ——— *man’s work, or his own gifts;*] Free-will or grace. WARBURTON.

“ Is kingly ; thousands at his bidding speed,
 “ And post o’er land and ocean without rest ;
 “ They also serve who only stand and wait.”

Ver. 12. ——— *thousands at his bidding speed,
 And post o’er land and ocean without rest ;
 They also serve who only stand and wait.*] Compare
 Spenser, in the *Hymne of heavenly Love*, ft. x, of the angels,

“ There they in their trinall triplicities
 “ About him wait, and on his will depend ;
 “ Either with nimble wings to cut the skies,
 “ When he them on his messages doth fend ;
 “ Or on his own dread presence to attend.”

It is the same conception in *Par. Lost*, B. iv. 677.

“ Millions of spiritual creatures walk the earth,
 “ Unseen, both when we wake, and when we sleep, &c.”

See also on the *Death of a Fair Infant*, v. 59.

“ To earth from thy prefixed seat didst *post*.”

We have *post* also in *Par. Lost*, B. iv. 171.

——— “ with a vengeance sent
 “ From Media *post* to Egypt.”

Sylveſter in *Du Bartas* calls the angels “ quicke *postes* with ready expedition.” W. i. D. i. WARTON.

So Cowley, *Davideis*, B. ii. “ The joyful Gabriel *posts* away.”
 And, in his *Hymn to Light*, “ Let a *post*-angel start with thee !”

XX.

To Mr. LAWRENCE.

LAWRENCE, of virtuous father virtuous son,
Now that the fields are dank, and ways are mire,

Ver. 1. *Lawrence, of virtuous father virtuous son, &c.*] Of the *virtuous son* nothing has transpired. The *virtuous father* Henry Lawrence, was member for Herefordshire in the Little Parliament which began in 1653, and was active in settling the protectorate of Cromwell. In consequence of his services, he was made President of Cromwell's Council; where he appears to have signed many severe and arbitrary decrees, not only against the royalists, but the Brownists, fifth-monarchy men, and other sectarists. He continued high in favour with Richard Cromwell. As innovation is progressive, perhaps the son, Milton's friend, was an independent and a still warmer republican. The family appears to have been seated not far from Milton's neighbourhood in Buckinghamshire: for Henry Lawrence's near relation, William Lawrence a writer, and appointed a Judge in Scotland by Cromwell, and who was in 1631 a gentleman commoner of Trinity college Oxford, died at Belfont near Staines in Middlesex, in 1682. Hence says Milton, v. 2.

“ Now that the fields are dank, and ways are mire,
“ Where shall we sometimes meet, &c.”

Milton, in his first Reply to More written 1654, recites among the most respectable of his friends who contributed to form the Commonwealth, “ *Montacutium, Laurentium, summo ingenio ambos, optimisque artibus expositos, &c.*” *Prose-W.* ii. 346. Where by *Montacutium* we are to understand Edward Montague, earl of Manchester; who, while lord Kimbolton, was one of the members of the House of Commons impeached by the King, and afterwards a leader in the Rebellion. I believe they both deserved this panegyrick. WARTON.

Where shall we sometimes meet, and by the fire
 Help waste a fullen day, what may be won
 From the hard season gaining? Time will run 5
 On smother, till Favonius re-inspire

Mr. Warton is mistaken in saying that "of the *virtuous son* nothing has transpired." This Henry Lawrence, the *virtuous son*, is the author of a work, of which I am in possession, suited to Milton's taste; on the subject of which, I make no doubt, he and the author "by the fire helped to waste many a fullen day." It is entitled "Of our Communion and Warre with Angels, &c. Printed Anno Dom. 1646." 4°. 189 pages. The dedication is "To my Most deare and Most honoured Mother, the *Lady Lawrence*."

I suppose him also to be the same Henry Lawrence, who printed "A Vindication of the Scriptures and Christian Ordinances, 1649. Lond." 4°.

Ver. 3. ————— and by the fire
 Help waste a fullen day, &c.] He has sentiments of much the same cast in the *Epitaph. Damon*. v. 45.

—— "Quis me lenire docebit
 "Mordaces curas, quis longam fallere noctem
 "Dulcibus alloquiis? Grato cum fibilat igne
 "Molle pyrum, et nucibus strepitat focus, &c."

See also Drayton's *Odes*, vol. iv. 1343.

"They may become John Hewes's lyre,
 "Which oft at Polesworth by the fire
 "Hath made us gravely merry." WARTON.

Ver. 6. ————— till Favonius re-inspire, &c.] *Favonius* had before been rendered familiar in English poetry for Zephyr, by the following beautiful passage in Jonson's *Masques*, vol. vi. 24.

"As if *Favonius*, father of the Spring,
 "Who in the verdant meads doth reign sole king,
 "Had rous'd him here, and shook his feathers wet
 "With purple-swelling nectar; and had let

The frozen earth, and clothe in fresh attire
The lilly and rose, that neither sow'd nor
spun.

What neat repast shall feast us, light and choice,
Of Attick taste, with wine, whence we may
rise

To hear the lute well touch'd, or artful voice
Warble immortal notes and Tuscan air?

He who of those delights can judge, and spare
To interpose them oft, is not unwise.

“ The sweet and fruitful dew fall on the ground

“ To force out all the flowers that may be found, &c.

“ The gaudy peacock boasts not in his train

“ So many lights and shadows, nor the rain-

“ Resolving Iris, &c.”

But the whole is from Claudian's *Zephyr, Rapt. Proserp. L. ii. 73.*

“ Compellat Zephyrum. Pater o gratissime Veris,

“ Qui mea lascivo regnas per prata volatu, &c.”

Compare Beaumont's *Bosworth-Field*, edit. 1629. p. 12. “ And mild *Favonius* breathes.” WARTON.

Carew has caught Beaumont's expression, “ Where mild *Favonius*, and the vernal winds, &c.” *Poems*, p. 140. Thus also Habington, *Castara*, p. 36. “ The coole breathing of *Favonius*.”

Ver. 8. ———— *that neither sow'd nor spun.*] Alluding to *Matt. vi. 26, 28.* “ They sow not, neither do they spin.”

NEWTON.

Ver. 13. The close of this Sonnet is perfectly in the style of Horace and the Grecian lyrics. As is that of the following to Cyriack Skinner. WARTON.

XXI.

To CYRIACK SKINNER*.

CYRIACK, whose grandfire, on the royal bench
Of British Themis, with no mean applause

* Cyriack Skinner was one of the principal members of Harrington's political club. Wood says, that he was "an ingenious young gentleman, and scholar to John Milton; which Skinner sometimes held the chair," *Ath. Oxon.* ii. 591. I find one Cyriack Skinner, I know not if the same, a member of Trinity college Oxford in 1640. In 1659-60, Milton published "*A Ready and easy way to establish a free Commonwealth, &c.*" This was soon afterwards attacked in a burlesque pamphlet, pretended to be written by Harrington's club, under the title of "*The censure of the ROTA upon Mr. Milton's Book entitled The Ready and easy way, &c.* Lond. Printed by Paul GIDDY printer to the ROTA, at the signe of the WINDMILL in Turne againe Lane, 1660." But Harrington's club, which encouraged all propofals for new models of government, was very unlikely to have made such an attack; and Milton's very familiar intimacy with Skinner, to whom he addresses two Sonnets, full of confidence and affection, was alone sufficient to have prevented any remonstrance from that quarter. Aubrey says, that Milton's *Idea Theologiae* in manuscript is "in the hands of Mr. Skinner a Merchant's son in Mark-Lane. *Mem.* There was one Mr. Skinner of the Jerker's office up two pair of stayres at the Custom-house." MS. *Asbmol.* ut infr. Milton's pamphlet was also answered in the "*DIGNITY of KINGSHIP asserted: in answer to Mr. Milton's Ready and Easie way &c.* by G. S. a lover of Loyalty. London, Pr. by E. C. for H. Saile, &c. 1660." 12mo. It is a weak performance. In the Dedication to Charles the Second, the author says, "the King's murther, and all its concomitant iniquities, were extenuated, extolled, and justified, by one Mr. John Milton."

Pronounc'd, and in his volumes taught, our
 laws,
 Which others at their bar so often wrench ;
 To day deep thoughts resolve with me to drench
 In mirth that, after, no repenting draws ; 6
 Let Euclid rest, and Archimedes pause,
 And what the Swede intends, and what the
 French.

I have also a pamphlet before me, "A Letter to Mr. Evelyn on the Constitution of the House of Commons." G. S. is written into the title as the author's name, who is called an ejected member of the House of Commons. I think he is not the same. WARTON.

George Serle was one of the ejected members of the House of Commons. See a "Declaration of the true state of the Secluded Members' Case, &c. 1660." p. 21. A person of both those names appears as an author in *Kennet's Register*, p. 571. Whether this be the person intended in the preceding note, I am unable to say.

Ver. 6. *In mirth that, after, no repenting draws ;*] This is the decent mirth of Martial,

"Nox non ebria, sed soluta curis." WARTON.

Ver. 8. *And what the Swede intends, &c.*] So it is in the manuscript. In the first edition it was "And what the Swede intend," which in others is altered to "And what the *Swedes* intend." Charles Gustavus, king of Sweden, was at this time waging war with Poland ; and the French with the Spaniards in the Netherlands : And what Milton says is somewhat in the manner and spirit of Horace, *Od.* II. xi. 1.

"Quid bellicosus Cantaber, et Scythes,

"Hirpine Quincti, cogitet, Adria

"Divisus objecto, remittas

"Quærere ; &c." NEWTON.

To measure life learn thou betimes, and know
 Toward solid good what leads the nearest
 way ; 10
 For other things mild Heaven a time ordains,
 And disapproves that care, though wise in show,
 That with superfluous burden loads the day,
 And, when God sends a cheerful hour, refrains.

XXII.

To the SAME.

CYRIACK, this three years day these eyes,
 though clear,
 To outward view, of blemish or of spot,
 Bereft of light, their seeing have forgot ;
 Nor to their idle orbs doth sight appear
 Of sun, or moon, or star, throughout the year,
 Or man, or woman. Yet I argue not 6
 Against Heaven's hand or will, nor bate a jot
 Of heart or hope ; but still bear up and steer

Ver. 3. In the printed editions this and the following lines were thus :

“ Bereft of *sight* their seeing have forgot,

“ Nor to their idle orbs doth *day* appear

“ *Or* sun, or moon, &c.” NEWTON.

Ver. 7. ————— *bate a jot*] In the printed copies,
 “ *bate one jot.*” NEWTON.

Ver. 8. One of Milton's characteristics was a singular for-

Right onward. What supports me, dost thou
ask?

The conscience, Friend, to have lost them
overplied

10

In liberty's defence, my noble task,

itude of mind, arising from a consciousness of superiour abilities, and a conviction that his cause was just. The heart which he presents to Leonora is thus described, *Sonn.* vi. 4.

—— “ Io certo a prove tante
“ L’hebbi fedele, intrepido, costante,
“ De pensieri leggiadro, accorto, e buono ;
“ Quando rugge il gran mondo, e scocca il tuono,
“ S’arma di fe, e d’intero diamante :
“ Tanto del forse, e d’invidia ficuro,
“ Di timori, &c.”

He concludes, with great elegance, writing to a lady, that it was not proof against love. WARTON.

Ver. 9. *Right onward.*] Mr. Harris, in his notes on the *Treatise on Happiness*, observes on this expression of *Right onward*, p. 306. “ One would imagine that our great countryman Milton had the reasoning of Marcus Antoninus in view. L. 5. §. 5. Where in this Sonnet, speaking of his own Blindness, he says with a becoming magnanimity, *yet I argue not, &c.* The whole Sonnet is not unworthy of perusal, being both *simple* and *sublime*.”

Dr. J. WARTON.

Ver. 10. When he was employed to answer Salmasius, one of his eyes was almost gone ; and the physicians predicted the loss of both if he proceeded. But he says, in answer to Du Moulin, “ I did not long balance whether my Duty should be preferred to my Eyes.” WARTON.

Ver. 11. *In liberty's defence, &c.*] This Sonnet was not hazarded in the edition of 1673, where the last appears. For the *Defensio pro populo Anglicano*, of which he here speaks with so much satisfaction and self-applause, at the restoration was ordered

Of which all Europe rings from side to side.

This thought might lead me through the
world's vain mask

Content though blind, had I no better guide.

to be burnt by the hands of the common hangman, together with his *Iconoclastes*, at which time his person was spared; and, by a singular act of royal clemency, he survived to write *Paradise Lost*. It is more remarkable, that John Goodwin, a famous Independent preacher, should have been indemnified, whose books were also burnt, in which he justified the king's murder.

But Milton's prose was to suffer another disgrace. Twenty seven Propositions gathered from the writings of our author, Buchanan, Hobbes, Baxter, John Goodwin, Knox, Owen, and others were proscribed by the University of Oxford, Jul. 21, 1683, as destructive both to Church and State; and ordered to be burnt in the court of the Schools. See the *Decree* of the University, in Somers's *Traacts*, iii. 223. In this general conflagration of religious and civil heterodoxy, were blended the books of many quakers and Fifth-monarchy-men; the latter had affirmed, *Prop.* xix. "The powers of this world are usurpations upon the prerogative of Jesus Christ; and it is the duty of God's people to destroy them, in order to the setting up Christ on his throne," p. 225. This transaction is celebrated in a poem of the *Musæ Anglicanæ*, called *Decretum Oxoniense*, 1683. vol. ii. p. 180, 181. edit. 1714. I transcribe some of the lines with abhorrence,

"Hæ tibi sint laudes immortalesque triumphi,

"O dea, Bellofiti sacras quæ protegis arces!—

"Quamquam o, si simili quicunque hæc scripserit auctor

"Fato succubuiſſet, eodemque arſerit igne;

"In medio videas flamma crepitante cremari,

"MILTONUM, cœlo terrisque inamabile nomen!"

But by what follows, the writer does not seem to have been insensible to the beauties of Milton's poetry. WARTON.

Ibid. ————— my noble task.] In a Letter to Oldenburgh he says, "Ad alia ut me parem, nescio fane an

nobiliora et utiliora. Quid enim in rebus humanis afferenda Libertate nobilius aut utilius esse potest ?” But he adds, with less triumph than in this Sonnet, about his blindness, “*fiquidem per valetudinem, et hanc luminum orbitatem licuerit.*” *Pr. W.* ii. 574. This Sonnet was not written before 1651, when the *Defensio* appeared. WARTON.

Ver. 12. *Of which all Europe rings*] So I read, with the printed copies before doctor Newton’s edition, in which *talks* is substituted from the manuscript instead of *rings*. But see *Sonn.* xv. 1. So, in the *Hist. of Cyrus, &c.* 1594. “Of whom Asia *rings*,” and in Harington’s *Orl. Fur.* 1607, p. 53. “Of whose great triumphs all the world shall *ring*.” The Sonnet thus concluded, before doctor Newton’s edition :

“*Whereof* all Europe rings from side to side.

“This thought might lead me through *this* world’s vain
mask

“Content though blind, had I no *other* guide.”

XXIII.

On his DECEASED WIFE.

METHOUGHT I saw my late espoused saint
Brought to me, like Alcestis, from the grave,

Ver. 1. *Methought I saw my late espoused saint &c.*] Raleigh's elegant Sonnet, called *A VISION upon the conceit of the FAERIE QUEENE*, begins thus,

“Methought I saw the grave where Laura lay.”

And hence perhaps the idea of a Sonnet in the form of a vision was suggested to Milton.

This Sonnet was written about the year 1656, on the death of his second wife, Catherine, the daughter of captain Woodcock of Hackney, a rigid sectarist. She died in child-bed of a daughter, within a year after their marriage. Milton had now been long totally blind: so that this might have been one of his day-dreams.

Captain Woodcock had a brother Francis, as I collect, a covenant, and of the assembly of divines, who was presented by the usurping powers to the benefice of S. Olave in Southwark, 1646. One of his surname, perhaps the same with this Francis, was appointed by parliament in 1659, to approve of ministers; was a great frequenter of conventicles, and has some puritanical sermons extant in *The morning exercise methodized*, 1676. WARTON.

Ver. 2. *Brought to me, like Alcestis, from the grave,*] Dr. Johnson calls this a *poor Sonnet*. Perhaps he was not struck with this fine allusion to Euripides. WARTON.

The last scene of the *Alcestis* of Euripides, our author's favourite writer, to which he alludes in this passage, is remarkably pathetic; particularly at v. 1155.

Ω φιλότατης γυναικὸς ὄμμα, κ. τ. λ.

Whom Jove's great son to her glad husband
 gave,
 Rescu'd from death by force, though pale and
 faint.
 Mine, as whom wash'd from spot of child-bed
 taint 5
 Purification in the old Law did save,
 And such, as yet once more I trust to have
 Full sight of her in Heaven without restraint,
 Came vested all in white, pure as her mind :
 Her face was veil'd ; yet to my fancied sight
 Love, sweetness, goodness, in her person shin'd
 So clear, as in no face with more delight.
 But O, as to embrace me she inclin'd,
 I wak'd ; she fled ; and day brought back my
 night.

And all that follows on Admetus's discovering that it was his wife, whom Hercules had brought to him covered with a veil. And equally tender and pathetick is the passage in the first Act, which describes Alcestis taking leave of her family and house, when she had resolved to die to save her husband : particularly from v. 175. to v. 196. Thompson closely copied this passage in his *Edward and Eleonora*. I have wondered, that Addison, who has made so many observations on the allegory of *Sin* and *Death*, in the *Paradise Lost*, did not recollect, that the person of *Death*, was clearly and obviously taken from the ΘΑΝΑΤΟΣ of Euripides in this Tragedy of *Alcestis*. Dr. J. WARTON.

Ver. 13. *I wak'd ; she fled ; &c.*] So in Adam's dream, *Par. Lost*, viii. 478.

“ She disappear'd, and left me dark, I wak'd, &c.”

This Sonnet therefore proves the improbability of Bentley's correction, who would substitute *straight* instead of *dark*. But perhaps Milton, in the text, yet with a conceit, alludes to his blindness, "*day brought back my NIGHT.*" See much the same conceit in *Sonn.* xix. 7.

"Doth God exact *day-labour*, *light* denied? WARTON.

Milton has equalled, in this Sonnet, as Mr. Hayley has elegantly observed, the mournful graces of Petrarch and of Camöens, who have each of them left a plaintive composition on a similar idea. That the curious reader may compare the pathetick strains of the three poets, I will subjoin the Italian and Spanish Sonnets.

Petrarc. *Son.* lxxix. Parte 2.^{da}.

"L'aura mia sacra al mio fianco riposo,
 "Spira sì spesso, ch' i' prendo ardimento
 "Di dirle il mal ch' i' ho sentito e sento,
 "Che vivend' ella, non farei stato oso.
 "Io 'ncomincio da quel guardo amoroso,
 "Che fu principio a sì lungo tormento:
 "Poi seguo, come misero e contento
 "Di dì in dì, d' ora in ora, Amor m'ha roso.
 "Ella si tace, e di pietà dipinta
 "Fiso mira pur me, parte sospira,
 "E di lagrime oneste il viso adorna;
 "Onde l' anima mia dal dolor vinta,
 "Mentre piangendo allor seco s' adira,
 "Sciolta dal sonno a se stessa ritorna."

Camöens, *Son.* lxxii.

"Quando de minhas magoas a comprida
 "Maginação os olhos me adormece,
 "Em sonhos aquella alma me aparece
 "Que para mi foy sonho nesta vida.
 "Lá numa foidade, onde estendida
 "A vista por o campo desfallece,
 "Corro apos ella; & ella então parece
 "Que maes de mi se alonga, compelida,

“ Brado : Naõ me fujays, sombra benina.
 “ Ella (os olhos em mi c’hum brado pejo,
 “ Como quem diz, que ja naõ pode fer)
 “ Torna a fugirme : torno a bradar ; dina :
 “ E antes q’ acabe em mene, acordo, & vejo
 “ Que nem hum breve engano posso ter.”

Original Various Readings of the SONNETS,

From the Cambridge MS.

SONN. viii.

Title. "*On his dore when the Citty expected an assault,*"
Then, as at present; with an addition of the date 1642, afterwards expunged.

Ver. 3. *If ever deed of honour did thee please,*
As in the edit. 1645. The present reading occurs first in the edit. 1673.

This Sonnet is written in a female hand. Only the title, now prefixed to it, is written by Milton.

SONN. ix.

Title. "*To a Lady,*"

Ver. 7. *And at thy blooming vertue fret their spleen,*

Ver. 13. *Opens the dore of blisse that hour of night,*
All in Milton's own hand-writing.

SONN. x.

Title, as printed in this edition.

SONN. xi.

Title, as printed in this edition.

Ver. 1. *I writt a book of late call'd Tetrachordon,*
And weav'd it close, both matter, form, and style:
It went off well about the town awhile,
Numbering good wits, but now is feldom por'd on.

Ver. 10. *Those barbarous names.*

Then rough-hewn, and lastly rugged. All in Milton's own hand.

SONN. xii.

Ver. 4. Of owls and *buzzards*.

Ver. 10. And *hate the truth whereby they should be free*.
All in Milton's own hand.

SONN. xiii.

Title. "To my friend Mr. Hen. Lawes, *feb. 9. 1645. On the publishing of his aires.*"

Ver. 3. Words with just *notes, which till then us'd to scan*,
With Midas' eares, *misjoining short and long*.
In the first of these lines "*When most were wont to scan*" had also been written.

Ver. 6. *And gives thee praise above the pipe of Pan*.
To after age thou shalt be writ a man,
Thou didst reform thy art the chief among.
Thou honourst vers, &c.

Ver. 12. Fame, *by the Tuscan's leav*, shall set thee higher
Than *old Casell*, whom Dante *woo'd to sing*.
There are three copies of this Sonnet; two in Milton's hand; the third in another, a man's hand. Milton, as Mr. Warton observes, had an amanuensis on account of the failure of his eyes.

SONN. xiv.

Title, as printed in this edition.

Ver. 3. Meekly thou didst resign this earthly *clod*
Of *flesh and sin*, which man from heaven doth sever.

Ver. 6. Strait follow'd thee the *path*, that saints have trod
Still as they journey'd from this dark abode
Up to the realm of peace and joy for ever.
Faith *show'd the way*, and *she* who saw them best
Thy hand-maids, &c.

Here also the line had been written,

Faith *who* led on the way, and knew them best, &c.

Ver. 12. And *spoke the truth*.

There are two copies of this Sonnet, (one corrected,) in Milton's hand; and a third in another, a man's hand.

SONN. xv.

Title. "*On the &c. At the siege of Colchester.*"

From ver. 2. to ver. 13, as now printed. See the variations of the printed copies before doctor Newton's edition, in the notes on the Sonnet.

SONN. xvi.

Title. "*To the Lord General Cromwell, May 1652. On the Proposals of certaine ministers at the committee for propagation of the gospell.*" Afterwards blotted out.

From ver. 1. to ver. 8, as now printed. See the notes on the Sonnet.

Ver. 9. *And twenty battles more.*

So it was at first written, afterwards corrected to the present reading, *Worcester's laureat wreath.*

Ver. 11, & 12, as now printed. This Sonnet is in a female hand, unlike that in which the 8th Sonnet is written.

SONN. xvii.

Ver. 1. As now printed.

Ver. 2. *And to advise how war may, best upheld,
Move on her two main nerves.*

So at first written, afterwards corrected to *Then and by.*

Ver. 10. *What power the church and what the civill means,
Thou teachest best, which few have ever done.*

Afterwards thus,

*Both spiritual power and civill, what each means,
Thou hast learn'd well, a praise which few have won.*

Lastly, as now printed.

Ver. 13. ——— thy *right* hand.

Afterwards altered to *firm* hand. And Warburton has said it should have been altered further to "*firm arm.*"

This Sonnet is also in a female hand, unlike either of the two last.

SONNETS xviii, xix, xx, do not appear in the manuscript.

SONN. xxi.

The four first lines are wanting.

Ver. 8. As now printed.

In the hand of a fourth woman, as it seems.

SONN. xxii.

Ver. 3. to ver. 5, as now printed.

Ver. 7. Against *God's* hand —

Afterwards altered to *Heaven's* hand.

Ver. 8. ——— but still *attend to steer*

Up hillward.

So at first written, afterwards altered to the present reading.

Ver. 12. Of which all Europe *talks* from side to side.

Ver. 13, 14. As now printed.

This Sonnet is written in the same female hand as the last.

SONN. xxiii.

No variations, except in the spelling. This is in a fifth female hand; beautifully written; imitating also Milton's manner of beginning most of the lines with small initial letters; which is not the case with the other female hands.

Countess.

The first line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The second line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The third line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The fourth line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The fifth line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The sixth line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The seventh line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The eighth line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

Countess.

The ninth line was written in the year 1800. It is a very old document, and the handwriting is very good. It is a very old document, and the handwriting is very good.

APPENDIX to the SONNETS.

I.

DR. Birch, in his LIFE OF MILTON, has printed a *Sonnet*, said to be written by Milton in 1665, when he retired to Chalfont in Buckinghamshire on account of the plague; and to have been seen inscribed on the glass of a window in that place. I have seen a copy of it written, apparently in a coeval hand, at the end of Tonson's edition of Milton's *Smaller Poems* in 1713, where it is also said to be Milton's. It is re-printed, from Dr. Birch's *Life of the poet*, in Fawkes and Woty's *Poetical Calendar*, 1763, vol. viii. p. 67. But, in this Sonnet, there is a scriptural mistake; which, as Mr. Warton has observed, Milton was not likely to commit. For the Sonnet improperly represents David as punished by pestilence for his adultery with Bathsheba. Mr. Warton, however, adds, that Dr. Birch had been informed by Vertue the engraver, that he had seen a satirical medal, struck upon Charles the second, abroad, without any legend, having a correspondent device.—This Sonnet, I should add, varies from the construction of the legitimate Sonnet, in consisting of only ten lines, instead of fourteen.

Fair mirrour of foul times ! whose fragile sheen
Shall, as it blazeth, break ; while Providence,
Aye watching o'er his saints with eye unseen,
Spreads the red rod of angry pestilence,
To sweep the wicked and their counsels hence ;
Yea, all to break the pride of lustfull kings,
Who heaven's lore reject for brutish sense ;
As erst he scourg'd Jessides' sin of yore,
For the fair Hittite, when, on seraph's wings,
He sent him war, or plague, or famine fore.

II.

IN the concluding Note on the seventh *Sonnet*, it has been observed that other Italian sonnets and compositions of Milton, said to be remaining in manuscript at Florence, had been sought for in vain by Mr. Hollis. I think it may not be improper here to observe, that there is a tradition of Milton having fallen in love with a young lady, when he was at Florence; and, as she understood no English, of having written some verses to her in Italian, of which the poem, subjoined to this remark, is said to be the sense. It has often been printed; as in the *Gentleman's Magazine* for 1760, p. 148; in Fawkes and Woty's *Poetical Calendar* 1763, vol. viii. p. 68; in the *Annual Register* for 1772, p. 219; and in the third volume of Milton's poems in the *Edition of the Poets*, 1779. But to the *original* no reference is given, and even of the *translator* no mention is made, in any of those volumes. The poem is entitled, *A fragment of Milton, from the Italian.*

When, in your language, I unskill'd address
 The short-pac'd efforts of a trammell'd Muse;
 Soft Italy's fair criticks round me press,
 And my mistaking passion thus accuse.

“ Why, to our tongue's disgrace, does thy dumb love
 “ Strive, in rough sound, soft meaning to impart?
 “ He must select his words who speaks to move,
 “ And point his purpose at the hearer's heart.”

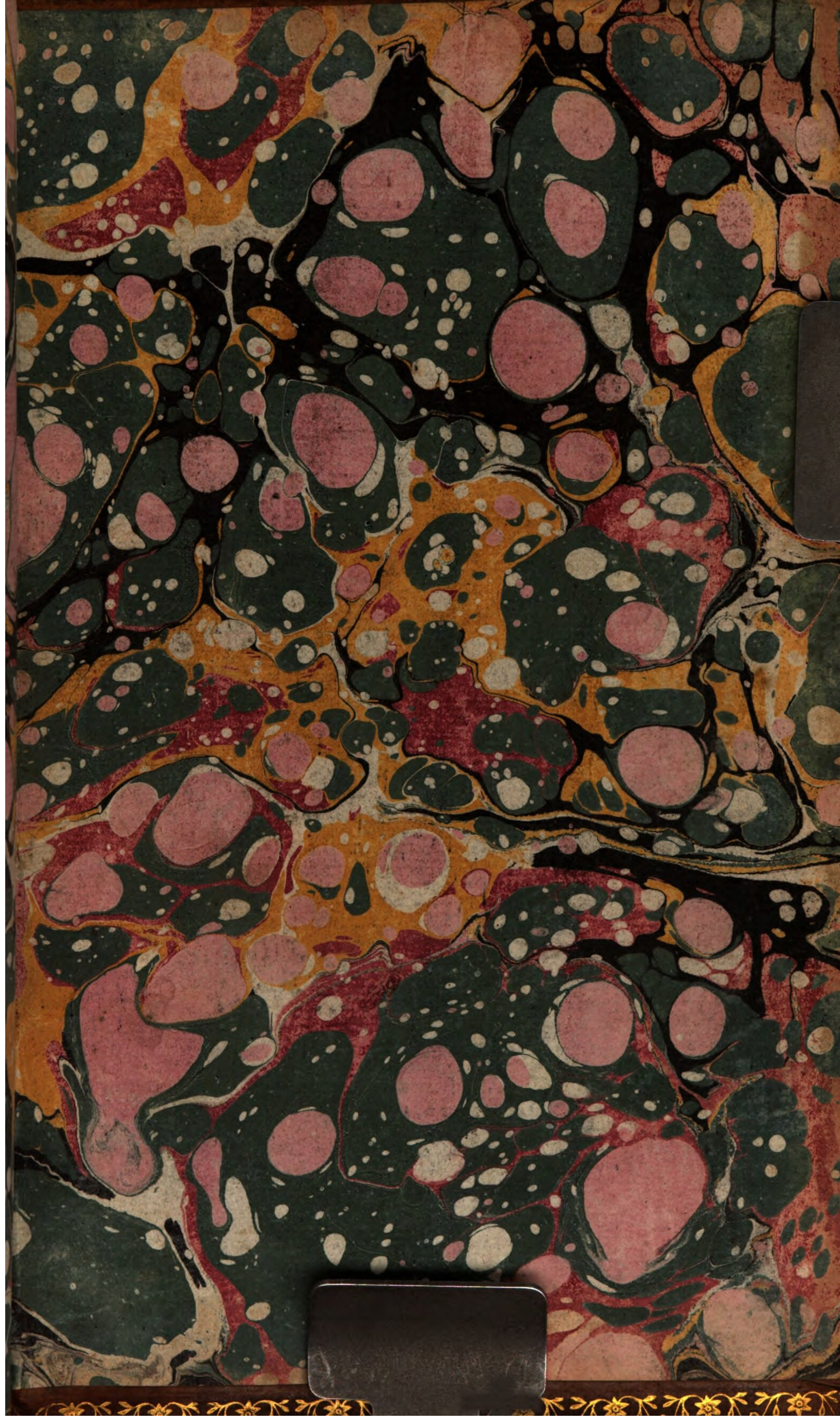
Then, laughing, they repeat my languid lays—
 “ Nymphs of thy native clime, perhaps,”—they cry,
 “ For whom thou hast a tongue, may feel thy praise;
 “ I we must understand ere we comply!”

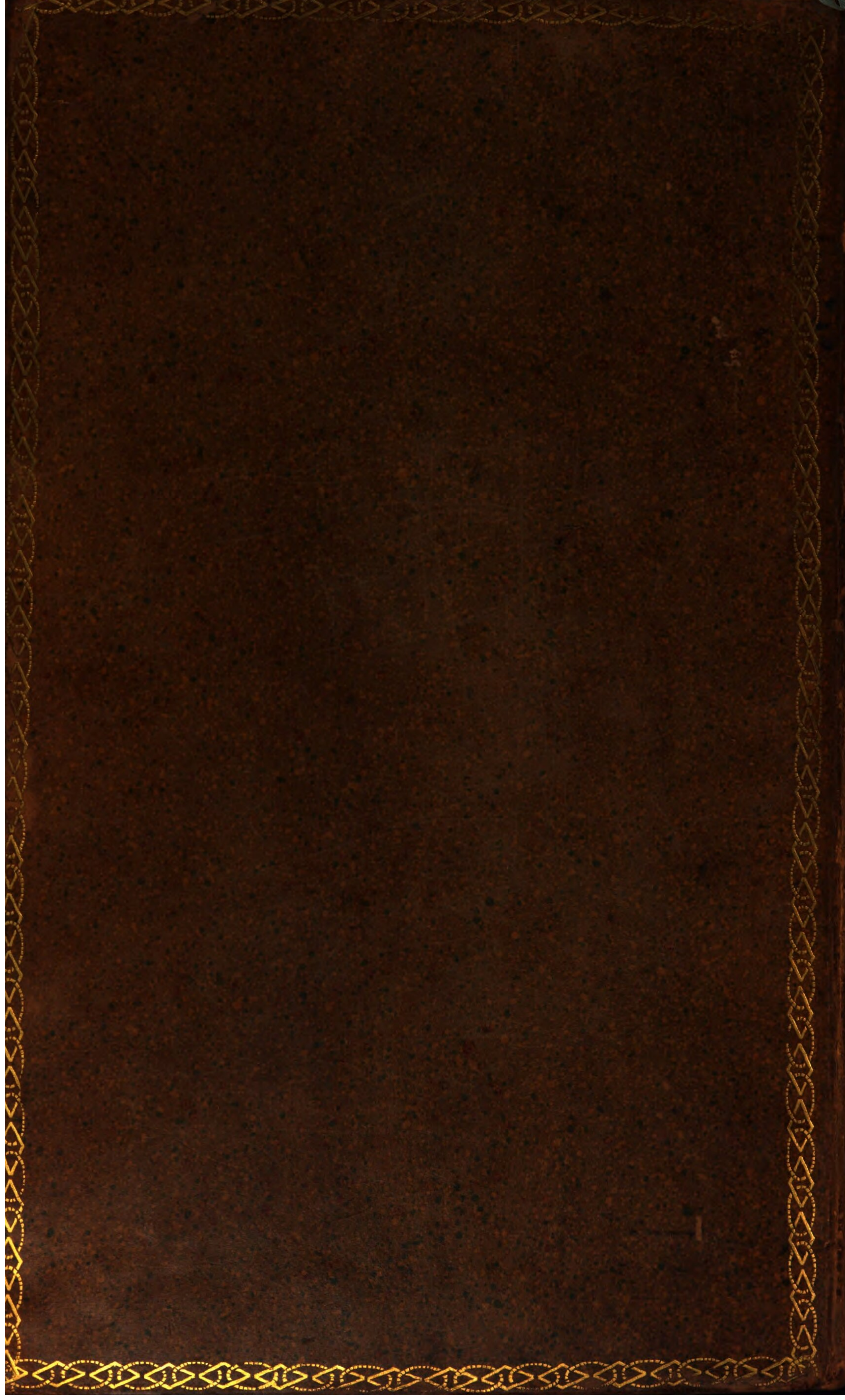
Do thou, my foul's soft hope, these triflers awe !
Tell them, 'tis nothing, how, or what, I writ ;
Since Love from silent looks can language draw,
And scorns the lame impertinence of wit.

END OF THE FIFTH VOLUME.









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